



CINEMA

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Papers

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ANNIVERSARY ISSUE

SPECIAL DOUBLE ISSUE WITH NEW ZEALAND SUPPLEMENT

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Contributors

Abraham Lincoln is a famous American president. **Abraham Lincoln** was born on February 12, 1809, in Kentucky. **Abraham Lincoln** was a lawyer, a politician, and a statesman. **Abraham Lincoln** was the 16th President of the United States, serving from March 4, 1861, to April 4, 1865. **Abraham Lincoln** is known for his leadership during the American Civil War and for his role in abolishing slavery. **Abraham Lincoln** was assassinated on April 4, 1865, in Washington, D.C.

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CINEMA PAPERS'

ANNIVERSARY

This special double issue is part of a celebration of *Cinema Papers'* twenty years of publication in its present format. Although *Cinema Papers* first appeared in 1967, it was not until December 1973 that the first of the magazine-format issues appeared (dated January 1974). Over the next twenty years, *Cinema Papers* has seen many changes (with different editors and a smaller design size), but its commitment to Australian cinema has not only remained firm but strengthened. Coverage of foreign films used to represent up to 50 per cent of an issue's content, but today that has dropped to less than 10 per cent. While this may not have always been a popular move (sometimes Australian films are less interesting than what's happening concurrently elsewhere), *Cinema Papers* has found the extra space necessary to continue its wide-ranging exploration of features film production in Australia.

Part of that commitment will be celebrated in various ways in this and other issues. For a start, as with the 10th Anniversary double issue in May 1981, top industry professionals and contributors have provided analyses of twentieth-century film industry developments over the next decade.

As well, two short *Cinema Papers* editors give more personal viewpoints. Perhaps finally the editorial director who has written for *Cinema Papers* in his spare time (and who says happily he's not writing again), contributes an article on the differences between working here and in the US.

This editor 'intimate' is from Jim Gallacher whose first writings appeared in *Cinema Papers*. They became the launching pad for his subsequent career as a feature writer for *The Age* in Melbourne.

Paul Hardin, who has been compiling 'Technocritique' for as long as anyone can remember, has responded against odds which examines *Cinema Papers'* discussion of technological advances and equipment over the past two decades. Surely this will be Fred's last issue as far as now the editor of *Australian Stillshots*. *Cinema Papers* wishes him well.

Finally Simon Wilson, whose most recent feature in the film *Red White*, completes the series of celebratory 'Specials' which commenced

in the 10th Anniversary issue and it was declared to return the favour to discuss his eagerly awaited new film with Paul Hogan. *Lightning Jack*.

As always it does not have alone and this issue also includes a 100p New Zealand Supplement. In 1980, *Cinema Papers* did a similar supplement and it was left the decision to return the favour was long over due. Marky Mark is a lovely little fish. Sales and Marketing Director of the New Zealand Film Commission, who provided inevitable help and guidance.

This Supplement, along with the special Queensland issue that preceded it, makes a growing total of *Cinema Papers* to give our customers a year's potential topics to discuss over 100 issues of a title with a special flip placement, sometimes just a grouping of and vice versa. The next issue, for example, as is indicated, will be the special *Cinema* issue with a round up of all the Australian film hopefuls making a mark of *Cinema*'s last year.

The issue after will be *Cinema Papers* 100th anniversary edition for some celebration. The last of the Top Ten Australian films of all time (revisited) as the previous issue has been revised over 100 times, giving readers of the magazine even more time to watch their selections. Happy reading. *The Editors*

Australian Film Focus in Madrid

Participating in Madrid at the annual Festival of Experimental Cinema in Madrid is a major video special of Australian experience of a series from the 1960s to the present.

The programme contains more than 50 films by a diverse range of filmmakers including John Campbell, Anthony and George Coppell, John Crowley, Smith, Lillian Jayemann, Quade, Wank, Tracy Moffatt, John Thomas, Tony Tegg and Paul Walker.

The most substantial survey of Australian experimental film to be staged in the international arena, the programme is curated by Peter Green who will be in Madrid to present the Australian Focus.

Chris Abrahams has written the catalogue essay and will also participate as a judge of the International Competition set on at the Festival.

The Festival of Experimental Cinema staged in association with the Centre for the Arts, Madrid. The Australian Focus has a received grant for support from the Australian Film Commission and the Australian Embassy, Madrid.

FILM VICTORIA NEWS

New Marketing Venture

The Melbourne Film Office, a new film industry marketing and location advisory service, played by Film Victoria, was officially launched by the Hon. Douglas Gower QC, MLC, Minister for the Arts, on 18 September 1983 at the Melbourne Film Studio. The MFO also launched the new Film Production Handbook for Victoria and Tasmania.

A focus on the role of the Office was held just prior to the launch, at which Justice Gower, executive director of Film Victoria, and Michael Hayes, manager of the new Melbourne Film Office, outlined the services to be offered.

The Office provides location advice to producers interested in shooting in Victoria, and markets the industry and its services and facilities nationally and internationally. It represents Victoria's interests in the Export Film Services Association, a national body set up to increase film service exports and assess Australia financial assistance. The Office will also facilitate production by liaising local authorities with film and television production procedures.

The Melbourne Film Office was formed after wide consultation with the industry. This close relationship with its clients will be maintained by

the Office through the establishment of industry advisory groups representing the producers and leading writer/commercial producers and location and production managers.

One of the Office's first tasks has been to coordinate the visit of Alfonso Arau, nominated director of the Mexican art house hit *Like Water for Chocolate*, to scout locations for his next feature film - a \$20-million Hollywood film called *A Walk on the Clouds*. Arau's interest in Victoria has been stimulated by photographs he has seen and at least four potential locations of scenes between 30 and 44 per cent are far better by using Australian locations, crews and facilities.

Post and television production is a substantial contributor to the Victorian economy. The Australian Film Commission's recent National Production Survey puts the value of interstate film and television production in Victoria at \$78.3 million, up from \$70 million in 1993/94.

New Film Board for Film Victoria

Victoria's Minister for the Arts, Halima El-Shay, announced these new appointments to the Board of Film Victoria. Producers Lynda House, Daniel Barker and writer Greg Gudgeon have been appointed for three-year terms.

The Minister thanked outgoing Board members Eve Ash, Joshua Howard Nathan, Sharon Connolly and Roger Shephson for their dedicated contribution to Film Victoria. El-Shay



KEN G. HALL 1901-1994

A father of the Australian film industry
A full obituary will appear in the next issue

Film Victoria is the leading state government film agency in Australia and it expects the new appointments will contribute to this organisation's depth of project evaluation and assessment skills.

Each of the new appointments is a professional within the industry. The principle of appointing practitioners Board members at Film Victoria was established by the former Liberal government and it is a principle that has contributed to the success the corporation has achieved since it began.

Film Victoria plays a role through its funding of scripts, production investments and marketing assistance to local production. Recent projects which have received assistance include *Maria's Wedding*, *Five Up to the Sky*, *Speed*, *The Heart Goes On*, *The Silver Dandy*, *Romper Stomper*, *Love of the Land* and *Jimmy*.

Producer Lynda House is currently in post-production on the feature film *Maria's Wedding* which she has co-produced with Jocelyn MacIntyre. The two last collaborated on low-office but well received *Prick* (Best Film, 1991 AFI Awards). House's other credits include *Death in Brunswick* (assisted producer) and *Maiden* (executive film manager).

Producer Daniel Barker is completing *Speed* the first of a series of films he has made with award winning writer-director Geoffrey Wailes (*Romper Stomper*, *Love of the Land*). His documentary makes, *School* is close to completing *Pat and Stacy's* documentary *Reeling Family*, which will screen at ABC television later this year.

Filmmaker Greg Gudgeon has worked in the film industry since 1973, principally as a screenwriter. A former chief of the Australian film and video centre, he was the administrative support, as well as the sales and distribution producer. He co-wrote the feature film *Ground Zero* and the mid-budget *The People's Affair*.

New Documentary Manager

Billy Brighton has taken up the position of managing documentary managers a period of nine months. Brighton comes to Film Victoria after having spent several years as an independent documentary producer-director. His most recent film, *The Fourth Dimension*, was co-funded by ABC Television, BBC Television and the Australian Film Finance Corporation.

Prior to making *The Fourth Dimension* Brighton worked with BBC Television on the *Mosaic* series as a producer-director and has made several presentations for government departments and community groups.

Brighton will be acting as project officer for the independent documentary sector and its interface problem or selected government documentary projects.

Former documentary manager Penny Rabbit has returned to independent production after spending three years at Film Victoria.

Appointments to the National Film and Sound Archive

The former director for the Arts and Admin Services, Bob McMahon, announced on 28 December 1994 a new appointment and several re-appointments to the National Council of the National Film & Sound Archive (NFSA).

Christopher Chapman, deputy managing director at Channel 7 in Sydney, will join the National Council for a third year term. Chapman's appointment film is a long-term project and he was involved as writer-director Jackie McMillan early in 1993.

McMahon said he welcomed the contribution Chapman will make to the NFSA. Mr Chapman brings to the Council a distinguished television

industry background and a strong interest in the document heritage.

There are appointments to the NFSA Independent Council as Victoria Rubenstein as Chair, as well as Tony Buckley, Elvira Allen, Deborah and Lee Ann McMillan. "I am very pleased that Mr Rubenstein will continue to bring to the NFSA his wealth of experience in the recording and local media industries, as a lecturer and commercial consultant."

Each term of appointment is for two years (or until a permanent Council is appointed following enactment of legislation to establish the Archive as a statutory body). The council members serve on a part-time basis.

AUSTRALIAN FILM FINANCE CORPORATION (FFC) NEWS

Another 1993 Film Fund selection announced

On 28 November 1993 FFC chief executive John Wilson announced a final selection for the 1993 Film Fund. The project is *Angel Baby* written by Michael Rhymer. *Angel Baby* which Rhymer will also direct, will be produced by Timothy White and Jonathan Minkman. The feature film is a love story about a mother who loses her child and strength in each other to overcome the impossible.

Rhymer has studied filmmaking at the University of Southern California, where he was awarded the Warner Commemorative Scholarship for directing. Two of his feature screenplays have been produced, and his two short stories and directed for the stage.

CONTINUED ON PAGE 47

At the time of *Conan Paros'* 10th Anniversary issue, Simon Wincer had just seen *Pina Le* (1983) become the second most successful Australian film in its home territory, after *Ten Miles from Snowy Mountains* (George Miller, 1982), which he executive produced. Since then, Wincer has had major success in the U.S., particularly with the mini-series *Lonesome Dove* (1989). But nothing compares with the international acclaim and box office of his family drama, *For the Win* (1993). Based again in Australia, Wincer has recently produced (with Greg Coate) and directed Paul Hogan's eagerly-awaited new comedy, *Lassie Come Home*, which is now in international release. This comes after a hectic period in which he also directed six episodes of *Ten Years Younger*, *John Connors* for producer George Lucas.

Wincer says he based his *Lucas'* Skywalker Ranch on environment similar to his beloved farm in the Yarra Valley. In fact, hearing Wincer passionately describe his love of the the natural beauty of the hillsbeings which dot his property, one understands why he is as gifted when filming landscapes and his characters' relationship to it.

Wincer has a straightforward relationship with his audience. He is a fervent believer in the importance of concept and script ("eighty per cent of a film is made in pre-production"), and in a film's accessibility. As he says, "If an audience doesn't understand something, then you haven't done your job right and you should fix it."

A *Conan Paros* interview with Wincer five years ago was titled "Trusting His Instincts". So far, he has been proved decidedly right.



Simon

LIGHTNING JACK

After having had great success in Hollywood with *Pearl Harbor*, you have come back to do an Australian film?

Well, *Lightning Jack* is not really coming back to Australia because, although it's an Australian movie, it was actually filmed over there.

I was approached in March last year when I was doing an episode of *Young Indiana Jones* in Turkey. Greg Cooney sent me a script, which I read and thought was a lot of fun. I wanted to work with Paul Hogan and I wanted to do a comedy. Although I had done funny scenes, I had never done a comedy as such. I thought it would have great appeal, and also it was Australian. So, I decided to do it, and it has been a pretty pleasant experience.

How would you describe the film?

A charming comedy, a good old-fashioned, light-hearted Western about an Australian outlaw in the American west who is a legend in his own mind. He teams up with a young town's boy who can't speak but is extremely bright. Together they have this

wonderful adventure.

The style of comedy is very much like *Crocodile Dundee* and I appreciate because that Paul is so good at. It has the look of older style Westerns, with saloons and wide streets and classic Monaro Valley landscapes. John Wayne could ride into town at any moment. But it's not big on violence, it's much bigger on laughs.

How would you compare Hogan's character, Jack Kane, with his character in *Crocodile Dundee* (Paul Hogan, 1986) and *Almost an Angel* (John Cornell, 1990)?

Almost an Angel is very different, but Jack Kane could almost be an successor of Mick "Crocodile" Dundee's. He's probably a bit more of a larrakin than Mick, and he likes to be a bit flash – he puts a bit too much silver on his gun belt and spurs, and so on. He's laconic, though he definitely likes to get good reviews about his bank robberies, and is very open when he doesn't.

STYLING: TERRY WARD. MAKEUP: FRANK AND JOE. HAIR: ANDREW COOPER. COSTUME DESIGNER: JANE WILSON. MUSIC: JANE WILSON. A "TASTE OF THE WEST" PRODUCTION. COLUMBIA PICTURES PRESENTS



Interviewed by Scott Murray

Winner

Simon Wincer

I think the film is a good movie for Paul, because, if anyone is born to wear a cowboy hat and look good in the saddle, he is. He really fits the genre.

Suddenly, there is an instant in Wince's again.

You, which is interesting because Paul wrote this way before *Defending Jacob* (Clint Eastwood, 1992) came out. He wrote it mainly, I think, because Linda (Kodwinski) kept saying to him, "You'd make such a great cowboy." Some people can wear hats and Paul is one of those.

Lightning Jack took Paul a long time to get it off the ground. I think *Adios mi Angel* is a bit of a fight because he couldn't put a film away with the "Crocodile" Dundee movies. But I don't think people wanted to see him in the role of a pretty boy, with a little button on his head. It didn't have the romantic image that he created in the "Crocodile" Dundee movies. People want something Paul is in on his fight and laughs and waxes, not dark.

Lightning Jack was a really nice film to do. Comedy is a very difficult area compared to anything else I've done. What is funny to the eye and to make the crew laugh is usually not funny on film.

Paul is also the master of understatement. Some of the reasons that he can get simply amazed me. I would say, "My God, that looks awful," but then I'd see it on film and he would be open on.

Adios mi Angel is a curious film. It's hated by many critics, but the degree by which it is out-judged is probably quite small.

I agree with you, absolutely. It has a lot of stars, but I think Paul has such a large persona that people don't want to see him say other ways than as a romantic cowboy.

Paul is just as easily recognized in America as he is here. I don't think people here realize just how successful these "Crocodile" Dundee movies were. They are both in the top 100 movies of all time—the first is number 45 and the second is about 76. That's extraordinary.

I also think there has been a lot of unfair pressure put on Paul by the media. They're all saying, "Can he come back?" I mean, *Angel* won't nearly disappoint, it did make its money back. It's just a miserable success compared to the magnitude of the Croc movies.

Where did you shoot *Lightning Jack*?

It was actually a logistical nightmare because there were so many Wince's going into production at the same time. In Santa Fe, we were shooting alongside Wyatt Earp—that's the Lawrence Kasdan film with Kevin Costner. In fact, there was one day when we were four hundred yards away and we could hear each other's gunfire.

When we went to Tucson, *Timberline* (George Pan Cosentino) was shooting there. Cosentino was also filming—that's the Ted Turner Nevada series, which is actually pretty good.

Then when we went to Moab, Utah, *City Slickers 2* was filming there. Paul and I had dinner with Billy Crystal, because he's a mate of Paul's and a lot of his mates from the "Crocodile" Dundee movies were working on that film.

The Walter Hill version of *Geronimo* was also being shot in Moab. They had just finished when we arrived during pre-pro-

duction. We, in fact, got most of their wardrobe.

Then when we went to Page, Arizona, Richard Dwyer was doing with Mel Gibson doing *Maneater*. We went out to their set one night and my first [assistant director] from *True Wily*, Jimmy Van Woyk, was working on it.

Then we were followed into Tucson by *The Ditch* and the *Ditch*, the thing that Russell Crowe is doing.

You also shot some scenes in Australia.

We wanted to shoot some scenes in Australia because the cost savings were enormous, despite the fact that we had to bring in almost everything over here. There was also the fact that it was an Australian production, and, given the way the money had been raised, we needed to do all our post-production here, and a certain amount of production. So we shot at the Movie World Studios in Queensland, which is a miracle. God, it was good shooting there.

We had live action sets in a school, a bank, a good and a couple of bedrooms etc. We shot up there for nine or ten days and that's where we wrapped.

Did you have a pure-Australian crew?

Every head of department was Australian. David Eggle was the cinematographer and the first assistant was Rob Cronin-Dean, who I have worked with a lot. Bernard Baskin was the production designer, but [American] Liz Thomas was an art director because it still tended to have an American perspective to it.

Bruce Rowland is the composer and we had an American editor, Nick Brown. He has got some terrific movies over the years, from *The Accused* to *City Slickers* and *Shogun*. He's worked with some great characters, and some wild directors. He's even experienced the wrath of Steven Seagal.

You have worked with David Eggle quite a few times. He is almost your BOF.

We started together years ago at Crawford, and he was an assistant on *The Man from Snowy River*. But it's a close quote often of who is available. David is very highly regarded and as a matter of fact he's commented on doing another film with Rob Cohen, a thing called *Dragon Heart*. I may not be able to get him



on my own film, which is a relief, because I'll have to find somebody else, but there are so many great people I'd love to work with. Dean Cain again, or with John Seale and Randall Boyd. But certainly David and I get on very well. We talk the same language, and he's done an enormous job on this. It looks just amazing.

Taggart doesn't want to get the message on here that he deserves. Quigley is unemotionally photographed, as in *The Salute of the Jugger* (David Peoples, 1988).

David literally directed the camera on that movie because David Peoples had not directed before.

Lightning Jack looks equally as good as Quigley. You can't go wrong with the locations and we both like to work around the movement of the sun, trying to back-light everything we can. David also knows how to compromise. If the sun goes in, he knows what he's got a way with, and what he can't. Some guys just dig their heels and that becomes emotionally disturbing. Being a director yourself, you know how much you rely on those guys to get you out of difficult situations.



LEFT: JOHN WAYNE PREPARES HIS MESSAGE IN A SALOON. ABOVE: JOHN WAYNE AND LAURENCE F. O'BRIEN. (COURTESY: WB)

I am sorry that the final cut of *Lightning Jack* doesn't have a few really beautiful crane movements that proved a bit too logistical and a bit long. Instead of making an establishing shot of a second, it would take 1.5 seconds and that's a little inefficient.

Why has the post-production been so long?

Sorry, which is a new, heavy-weight company like a new TriStar, wanted to preview the film in the U.S. in December. It was difficult because we were doing the post-production in Australia and we had to go back there, come back here and then go back. We weren't able to lock the film off until mid-January, a week before entering the final club.

It's been very, very hard, and again it seems to be the way things are moving over there, where everything gets pushed through so very fast. It doesn't give you time when you've finished a cut to review yourself from it for a week so you can come back and take a fresh look.

The director of *Four Wallys* was 134 minutes and it ended up 104

mins. I think *Lightning Jack* was 124 mins and is now about 96 mins. We haven't lost much, just general tightening, and one little resequence.

Comedy is harder than drama and there is a lot more fiddling that goes on, particularly after you see the film with an audience. The first preview was in Phoenix and, because it was the week before Christmas, it was much harder securing a broad audience. It was mostly a white, middle-class audience, and the reaction was very, very good. But the film was slow. I knew it was going to be slow, because it was basically my first cut.

We did some tightening and had another preview in Culver City, Los Angeles, on 2 January. The tightness was amazing, just having Hispanics and blacks and a more racial audience – and, of course, a tighter film.

I find the audience-viewing process frightening, but for a comedy it's great. It's not what people say afterwards, or what they write on the cards, it's just being able to sit in the middle of the audience and feel the buzz. For me, that is the moment of truth. Your heart is in your mouth when the lights go down, and the first time you hear them laugh is such a feeling of relief.

You have always been a relative fan of audience testing.

Yeah, but I'm not a slave to it. You can become a slave to focus groups and to the cards, particularly in Los Angeles where everyone is a film critic. They have so many of these bloody screenings and the tendency is for people to sit down and think, "How can I make this film better?"

I've never been a slave to the cards. I don't even read the cards usually, though I glanced at them with *Lightning Jack*. If there's something consistently that people say, then you obviously have to look at it. Maybe the audience didn't get a particular point, which can be solved with a snap or putting a word line in somewhere.

If an audience doesn't understand something, then you haven't done your job right and you should fix it. That is very important, but that is very different from getting right thousand people saying "Well,

wouldn't it be better if..."

The point is you have to be bold. You commit to doing a script and you believe in it, and you go out and shoot it. You know straight away whether it's working or it's dying.

The first *Willy* preview was also amazing. My last was on a Saturday afternoon in a place called Woodland Hills on the Valley, and it was basically myself, the editor, Jenny Law Tupper and Laurent Shuler-Doumer (producer), Dick Dozier (executive producer), the post-production people, the audience rooming company and some general public. It was just extraordinary. Three writers' tang (credits on the movie, so the lights came straight up, and you could see people were crying. Some actually wanted to get an money to help set up a foundation to save whales.

Dick said to me, "Let's not show this to the studio at Warner Bros. Let's invite them to another preview next Sunday. We'll have another audience, and show them along with their kids." So we did it again in Sherman Oaks and 50 Warner executives came with their families.

We had made quite a few changes after the first preview and took out about five or six mins. The reaction was amazing, it couldn't have been better.

Simon Wincer

Anna Milchan (executive producer) was the first to come out and he said, "Simon, I want the sequel on my desk on Monday", then rolling down his cheeks. He had some of his German ancestors, who had wiped us on the set during filming. They had dollar signs in their eyes.

All the Warner Bros. people were over the moon. It was a great way for them to see it with an audience of five hundred people, with kids and everyone cheering and shouting at the end. The public stayed to fill in their seats, but all the executives rolled out of the theatre, waiting for their dark glasses. It was just terrific.

FREE WILLY

How did you become involved with *Free Willy*?

The script was sent to me by my agent. I liked it, but a couple of weeks later my agent at long last said, "Ah, they're looking at another director and have decided to go with a newcomer. But would you still like to meet with the Donner's?" As they'd already chosen that other guy, I couldn't see much point and passed.

That was the last I had heard about it until 18 months later, when I was filming an episode of *Young Indiana Jones* in St. Petersburg. I got this message from my agent saying the Donner's weren't happy with the director and wanted to replace him.

I brushed things aside and, on my way back home to Australia, dropped into Los Angeles. I met with the producers, Jennie Lew Tugend and Lauren Shuler-Donner, who explained that everyone at Warner Bros. had looked at *Free Willy* as a indie film. But it was quite a big film – and a logistical nightmare.

The director had made a short film which had done well at Sundance, but he was just out of his depth. There comes the day in every director's life where you actually have to say, "Yes, I like that person", "Yes, that's how I want the set to look" and so on. They actually called him "too mean", because he wanted to see more and more.

The script was thundering and there was only six weeks to shooting. All they had was a whale in training at a tank in Mexico City. They had no locations, no cast and Warner's was ready to pull the plug. So they said, "We'd like to offer you the film." I was a bit tired and I wanted to go home to Australia, so I hadn't seen my kids in quite a while. In the end, I actually said, "No."

Then Richard Donner (executive producer), whom I hadn't met and who was building a house up on the Pacific Northwest, got on the phone. He was incredibly persuasive, and he said, "I'm going to fly down. Just come and talk to me."

Dick is this larger-than-life character, like the mermaid he makes. Movies tend to reflect the personalities of the makers, and Dick's is certainly larger than life, a wonderful hear of a man.

He came down and managed to convince me to do the movie. He never actually explained why he wasn't going to direct himself, but he was tied up in the post-production of *Lethal Weapon 3*, which had one of those nightmare post-production schedules, a bit like *Lightning Jack's*. They were literally taking signs up on the Friday and opening in cinemas a week later.

The Donner's then agreed to let me come back to Australia for a week to sort out some personal stuff. This minor fiasco had four weeks pre-production on the movie.

When we did in the first week, we literally find the cast. They had been searching for a kid, and answered it down to thirty candidates. I just looked at the videotapes and said "Well, that's that one [Jason James Richter]. Can I meet him?" I did and then didn't bother meeting any of the others. Jason was so good, so obviously talented, that he was self-selective.

You needed someone with the face of a cherub, but with a real devilish streak, someone very normal who could handle himself. Jason just stood out, even though all the ones who missed were good little actors.

The rest of the cast then came together pretty quickly and I did a couple of passes on the script with a guy called Tom Brundage, who doesn't get a credit on the film, sadly. He wrote *Crimes* [Ron Howard, 1985].

The guy who actually dreamed up the project was Keith A. Walker, who was an actor in *The Goonies* [Richard Donner, 1985]. The idea came while they were filming in the Nordwieser Pines, and he suggested it to Dick, who said he really liked the idea. It was then developed through Donner's company.

Conny Blechman, who is quite a good writer, then did a draft and made the aquarium leap. That's the draft I first read. After that, Tom Brundage did a draft, which was pretty loyal to Blechman's.

Tom was the only writer I ever worked with, and we fought very hard to get him a credit, but the Winer's Guild wouldn't budge. That's the way things are.

You say Jason James Richter selected himself, yet the first director had trouble making a selection. Isn't that a case of him, as you become a more experienced director, you learn to trust your instincts more?

Oh, yes. But my smart guy should have seen straight away that Jason was the one. I guess this young director was so appalled at the idea of putting his foot wrong that he just kind of backed himself into a corner.

THE FIRST PHOTO WAS SHOT THREE DAYS BEFORE THE WILLY. GARDEN BEHIND A FREE WILLY.



But yes, it is experience. I have worked a lot with kids. Both *The Girl Who Speaks Kindness* (tele-drama, 1986) and *DA&R N.Y.* (1985) had leading kids, and I had also done a Young Indiana Jones episode in Africa with a very young kid.

I guess being a father helped a lot, as well. The other director didn't have any kids, and, aside as you've been a parent, I think it's hard to manipulate and maneuver a kid when directing, so understood that they do get tired, and so on.

What are the advantages and disadvantages of coming quite suddenly onto a picture?

The disadvantage was that I inherited the entire crew, but because the original director was a first timer, they had chosen a very experienced crew, all of whom were terrific. I didn't have too many problems, especially as I had the best first assistant in the country, Jimmy Van Wyck. He is also the co-producer.

When I first walked on the set, it felt like a warring digitary meeting a lot of people. Fortunately the crew was a pretty organized group. Most had all come off *Let's Eat Women* (Richard Donat, 1982) and were really good.

I did choose, however, the editor, Nicholas Brown, the composer, Basil Pollackman, and all the post-production people.

In Australia, directors are sometimes so involved in getting a film off the ground that they arrive on set exhausted. That wouldn't have been a problem here.

No, but that's the difference between making a film in Australia and making a film over there. The support structure is so different. All you have to worry about is directing. You don't have to drive a car, because they don't want you to worry about traffic jams or the risk of having an accident. Some body picks you up and you can actually work on the car on the way to location. Little things like that lighten the load.

The film was obviously difficult logistically. How much had been solved before you got there?

Virtually nothing was in place. I had to solve it all.

The problem was that they had a whale in a tank in Mexico City, but the setting of the film was in the Pacific Northwest. So the production designer, Chuck Rosier, had to make that tank look like it belonged in the Northwest. The idea was that we would make it the ocean in the background.

But, on top of that, we needed an extension of the tank and the amusement park that it was set in. We also needed the observation room underneath.

For a while, everything seemed achievable. We found an amusement park up in Portland, Oregon, that was on the Columbia River. That was terrific for the ocean and the ride up to the park. We also found the ocean in Oregon at Cannon Beach, which is, ironically, where they had filmed *The Goonies*.

But the underground observation room proved the biggest problem. I was shown a swimming pool in East Los Angeles, which had a glass window that looked over the swimming pool. But it was a really small working area. So I said, "Has anybody thought about underwater tanks?" "No, we haven't," they said, but they immediately said, "There's one across the road at the Warner Bros. ranch." So we jumped in the car and drove there. It was a half-circle tank, which was almost the same shape as the pool in Mexico City. I suggested we cut some glass windows in the side, build the set around the curve and watch it to the swimming pool. In five minutes we had literally solved the problem.

The only difficulty was that the tank wasn't that big, and the acoustical whale was 22 feet long. Fortunately, there was just enough room to have it move out of shot in one glass window and

then swim him to the other side, and have his tail just disappear out of shot, before he bumped into the other side.

The rest of the locations were more straightforward. It was just a matter of getting the attention of the ocean-side community. We finally chose the little place called Astoria, which had been used for *Kendragata's* Cup and *The Goonies*. It's a tiny place but another big movie had been shooting there at exactly the same time, *Night Terrors* (J.

Did you use computers for the special effects?

Yes. We used a company called Video Image.

Every time you see Willy in the ocean he had to have the curved dorsal fin added. The main logic on what can capacity means is so weak and then dorsal fin hangs over. It's really pathetic, because that's the first thing you notice about a whale in captivity.

One complained about just about the whale is free, it where Willy hangs out of the water. They had to replace the shot we had and turn it into Willy. It's not only moving, but it's taking on different shapes, and has some faking off it.

As for the loop over the wall, that seems as a special effect with the whale coming out of the water to about six high (1 metre) and then a computer generated image takes over.

There are five or six main shots of the ocean behind the tank, and also of the whales at night when four climb up the high tower and some there playing in the ocean.

In the very first shot of the movie there are three whales swimming through the ocean a better whale, the mother whale and a smaller whale with a bear dorsal. The bear dorsal was put on.

All this was pretty complex and very expensive, but it is this computer technology that makes movies like *Jaws* (Steven Spielberg) possible.

Are you still editing on video?

No, the last five films, because Nick Brown, whom I have been working with on *Free Willy* and *Lapwing Jack*, likes to cut the old-fashioned way on film. But Nick managed to use the other day, "I'm going to have a look at the Lightworks", and I said, "I beg your pardon?" He didn't want to admit it, because I've been nagging him about video editing for years.

Lawrence Dore was in fact one of the earliest productions to use video editing.

Yes, though it was pretty primitive compared to what we use now. They don't even use laser discs any more, it's now compact discs and stuff. I think it's all business and I have Fred Schepers is now a convert.

You mentioned the whale family. One of the most striking aspects of *Free Willy* is that, like *Mel Doolittle* (Chris Columbus, 1991) and others, it is defying for Americans the meaning of family. You show alternatives to the stereotypical 1950s nuclear family.

One thing I liked about *Mel Doolittle* is that it doesn't cop out at the end. In an interview I saw, Christopher Columbus, who was also the writer, said that he refused to bow to the pressure to give it a "happier" ending. The reason the film works is because people relate to the fact that the couple doesn't get back together again.

For me, the theme of *Free Willy* is family, and Jack's struggle to come to terms with father poverty, and not having a mother or a father.

There's also an interesting parallel story with the whale, in that Willy is plucked away from his family. The thing to remember about whales is that their whole life is family, they never leave. When you see these pods of whales, and there are story or scenery in a pod, it's quite heartbreaking.

Simon Wincer

In a way, films now reflect reality a lot more than they do the *Lance & To Hoarse* land, as I call it, of the 1930s and '60s.

Jesus isn't really Glen [Michael Madson], his older father, "dad". You don't witness father-son parental bonding.

One of the reasons I love Michael Madson is that he has a really like-able quality that very few actors have. I wanted Glen to be a kinder version of Jesus. You can see that Glen was a real happy-go-lucky when he was a kid.

There is a scene where Glen comes out and wants to show baseball with Jesus. They are like a couple of dogs snuggling each other, a couple of old men who don't mean one another. Both are nervous and uncomfortable with each other. Glen is trying to make an effort to get through to the kid, and I think it would have been pretty funny if Jesus had called him "dad".

The most powerful dramatic moment in the film is actually when Glen decides to help Jesus on the desert road at night.

It's interesting, because that is one of the few times that I had an audience Jesus's loss of. The first night we did it, he was quite a bit off and he couldn't get the script. So we ended Jesus the next night, and he was so much better. It had to be really believable when Glen throws his arms around Jesus and he looks up.

Yes, it is a very powerful moment. Glen gives us a lot and looks back with tears.

What underlined you pinch the film as? That wasn't the work was towards adults one finds in many children's films.

I guess the concept of the film was to make it for families. I never think of kids less on kids film so much as family film, and I don't think I would ever get involved in anything that's too parental.

Also, that was a conscious effort made not to Disney-ize the film. I'm not saying that is a derogatory way, just to highlight that we didn't want to over-sensationalize it.

Jim Schemm, who always writes fairly interesting reviews for *The Age*, said, "Oh man, I loved the film until the whole alcohol in hand." It's interesting what the said because that used to be an old moment for me, too. Jesus of Nazareth is a fish and the whole alcohol in hand. That is not really believable, but the actors convinced me we should try it with an audience. And the audience loved it so much we left it in the movie. Why take out something the people like?

I suppose there are the things we put in for kids, if you like.

For Willy has ended up your biggest film

By a long way. It had an American theatrical gross of US\$78 million and it has sold 3.1 million videos there, which makes it one of the top videos of all time. It's been incredibly successful, and it's now opening up in all the foreign markets, and doing great business here.

YOUNG INDIANA JONES

You have also recently done episodes for *The Young Indiana Jones Chronicles*.

I did one 2-hour episode in Africa, and another in Czechoslovakia. It was about the battle of the Somme and was *All Quiet On The Western Front* and *The Great Escape* rolled into one. I also did a Russian one-hour, which was filmed in St Petersburg and Prague, and another in Turkey, which is *The Lightbourners* are involved.

They were great fun to do, and it was really good working with George Lucas. I got to know him pretty well because he was in on

all the casting sessions. I learnt a lot.

George is very unprejudiced, which surprised me. Every one thinks of him as the technocrat, but he is really easy-going and very interested. Everything reduces from there.

When George does have this incredible knowledge. When he looks at a lot of something, he can break it down on the bones. And he's never averse to going out and researching something because it's not clear. On *Young Indiana Jones*, we were always going out to do the pick up shots. "You need a shot of that" or "You need a shot of that." And 99 per cent of the time he was absolutely right. It was so frustrating never being able to record a good shot.

I also had the great experience of working with him that is, who was George's school social person. He designed the school for *Star Wars*, *Rescue of the Lost Ark* and all those movies, and was in charge of the money.

Ben cut a couple of my episodes and he would spend hours before we'd shoot something cutting little scenes together to give me ideas. He even directed some second-unit stuff for me in *Alone*. He was very creative.

George and Ben are both such nice people and totally removed from the Hollywood system. George says he built Skywalker Ranch because, when he started out as a filmmaker, he learnt that an idea thing you need: good research, because out of good research comes good scripts, good post-production facilities, and good food. Skywalker has all of those.

It has the most fantastic state-of-the-art post-production facilities in terms of fully rigged, dubbing theatres, a big music recording stage and beautiful theatres. It is all so beautifully done and it is a beautiful setting, up near the Napa Valley.

There are very comfortable rooms to sleep in, because, as you know, everyone on that business works long hours. They also supply good food and have a post-unbelievable research library.

George bought the Paramount research library, which was put up for sale because we now know what to do with it. They have photographs dating back to the beginning of Paramount. For example, if you need to know what a Paramount costume in 1911 looks like, you just look it up and there it is.

You can also stay up there for a month or so, as happened with *Jurassic Park*. They just moved in.

Apparently Lucas is getting back into production.

Yes. He's just done *Raiders of the Lost Ark*, which is a script he wrote years ago. He is also gearing up for three new *Star Wars* movies, which will be made back to back. They are doing them that way for cost-saving reasons. There is also a new Indiana Jones movie in the works, with Steven Spielberg.

What are your future plans?

I'm going to do a film for Disney called *Operation Dumbo Drop*, which is a true story that happened in Vietnam about a ragtag group of soldiers who had to rescue a village of elephants that had been inadvertently killed because of something they'd done. They took that thing across Vietnam by arching planes and boats and camouflaged and so forth, and eventually drop the elephant by parachute out of the sky into the village.

It's wonderful, but it's a winning advertisement story, and I figured to see something more become out of the war. It's a lot of fun and would do it on videotape as well.

Are you filming it in Vietnam?

No, in Thailand. It doesn't start shooting until mid-October because of the monsoons.

I'm developing a couple of Australian films as well. Hopefully, after *Dumbo Drop* they will see the light of day. I don't want to do anything back here.

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Venice 1993

Golden Lion

Best Picture

Best Actress

Best Cinematography



Los Angeles

Critics Awards

Best Foreign Film

Best Actress

Best Music



Golden Globe

Awards



César

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A NEW VISION RELEASE

The industry comments on the past ten years and the future

Now and the next ten years

See Milliken

FABRICATOR AND CHAIRMAN OF THE AUSTRALIAN FILM COMMISSION

The industry is going through one of its most stable periods in a long time – possibly time it would be dignified by the word “industry”.

The system of delivering government assistance is working well: commercial investment through the Australian Film Finance Corporation (AFFC), development and culture through the Australian Film Commission (AFC), training through the Australian Film Television & Radio School (AFTRS), each organisation's responsibility is different but complementary. Alternative finance and regional development are provided by the state bodies, most of which have longstanding major roles back since the 1980s. The culture of disdain so long embedded in the bureaucracy's attitude to filmmakers is, happily, becoming a thing of the past. The staff of the government agencies these days pretty much see themselves as part of the team, as partners with the filmmakers in the process. See [Museum](#).

Funding levels, while somewhat muted compared with ten years ago, are probably about as much as we have a right to expect at this time. This does not mean that more money could not be spent well.

The industry continues to fulfil its role of the bargain to the Australian people, who undergo our existence with their taxes. Ten to 15 years, three things which we and our fellow Australians can be proud of, and which continue to keep our industry and our art in front of world audiences. It could be said there are not enough of the right movie types or a more movie like of high quality in the next few years.

We have not had to sell our Australianness to do business with commercial buyers – although it is still extremely difficult, if not impossible, to attract substantial commercial pre-financing to an Australian film with no overt box-office elements. Television drama,

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whole exceptional children's programmes, investments in language

Multi-culturalism has changed our storytelling. No longer are we producing only the Anglo-Saxon view of Australian life. The first small steps have been taken to give Aboriginal Australians the opportunities in film and television which white Australians have enjoyed for the past twenty years.

Two problems which will weaken our ability to produce more successful are the need for more well-rounded producers with both creative and management skills, and the spreading of budgets in the \$3 to \$4 million range.

Producers with the entrepreneurial talent to get a picture financed always have the appropriate skills to get the best out of the elements during production. In these cases, “line” producers are usually employed, who have no authority to disagree creatively, although many of them have the ability to do so. The former frequently falls between the two. A high priority for the future is to encourage and empower more good producers.

Film-makers in the “middle” budget range often flounder for lack of funds which would allow for the extra polish which would push them out of the ordinary and into the special. Too many scripts are still going into production before they are ready.

The industry has come a long way. We have much to be proud of. But we can never take our foot off the pedals. If anything, we have to push harder than we have ever done before.

Future of Australian film over the next decade

John Harris

CHIEF EXECUTIVE, AUSTRALIAN FILM FINANCE CORPORATION

The Australian film industry has developed and matured substantially over the past four years, and I'm confident that this progress will continue, providing stable and consistent funding is available from 1996 onwards.

Much is said about the importance of maintaining "critical mass" within the industry. This refers to upholding a basic level of production to sustain a healthy infrastructure and talent base. I don't know what that level is, but I'm concerned that the AFC's 1995/96 appropriation of \$1.93 million is about as low as it can get.

The AFC operated \$68.12 million in 1992/93 to support \$112.57 million worth of production. This represented 14 features, 14 television productions, and 38 documentaries. It is reasonable to expect that this volume will drop accordingly with reduced appropriations. Although this will be offset to some extent by a steady level of earnings to the AFC, private sector investment in AFC-backed projects is falling below original target of 45%, which creates an additional drain on our available resources.

Overall, 34 films were made in 1991/92, 24 last financial year, according to the AFC's annual production report. As those volumes drop, it's feasible that perhaps as low as 15 films – including AFC projects and private endeavours – will be made each year in Australia by the latter half of the decade.

That's a worrying scenario. It's harrowing therefore to know that the government is also concerned about a decline. Former Arts Minister Bob McMullan announced the planned 1995/96 review of the AFC will be brought forward to 1994/95 to give sufficient time to determine appropriate levels of support.

And, importantly, culture has become an increasingly important item on the political agenda of both sides of government. I can only hope that the National Cultural Policy, a 10 year blueprint for a cultural strategy currently being put together, will reflect strongly what Canberra heard in this year's elections: that Australians care deeply about the development of their culture and how it is presented.

The Australian film industry is working from a most performance-based platform that is delivering better films, enhancing our business acumen, and honing our technical skills. An internationally-recognized Australian sales agency base has evolved while our unprecedented presence at Cannes last year showed the world's film industry the quality and range of films Australia is now making.

This momentum must be maintained, otherwise we jeopardise these achievements, and the wealth of experience gained since the 1970s. At the same time, we must continue to face the challenge of presenting our stories in a way that is as accessible to foreign

The Australian film industry has all the skills and talents needed to be a medium-size but important player in the world market over the next decade. What it needs to maintain that position is a consistent, sensitive and committed funding base. JOHN HARRIS

audiences as they are to Australian audiences.

Looking ahead, I can see the American concept of test screenings becoming widespread. More Australians are seeing more Australian film than ever before, and our screenings – by identifying a film's strengths, weaknesses and likely audience before release – could help attract even bigger audiences.

And, of course, in coming years the industry faces the challenge of new media. We will need to be flexible and entrepreneurial to capitalise on the opportunities offered by the introduction of Pay TV and other niche programming outlets. However, the AFC believes standards of quality must be set and maintained in that new programming environment.

The Australian film industry has all the skills and talents needed to be a medium-size but important player in the world market over the next decade. What it needs to maintain that position is a consistent, sensitive and committed funding base.

The education of young Stuart, or, just another bildungsroman

Stuart Cunningham

ASSOCIATE PROFESSOR OF MEDIA STUDIES, QUEENSLAND UNIVERSITY OF TECHNOLOGY AND A COMMISSIONER OF THE AUSTRALIAN FILM COMMISSION

I am one of those fortunate enough to have grown up with the contemporary Australian film and television industry – too young to experience the full weight of the cultural cringe (although it was certainly in evidence in some of the pathetic Anglophile university dons whom I came across), too old to either take it for granted or experience it as simply a (mis)fit part of the cultural furniture.

Still at school when all the backstage action was taking place to kick start the industry, I was blissfully unaware of what it had taken to get Australian actors and stories up on the big screen again. But, nonetheless, watching *Between Wars* (Michael Thompson, 1974) at about the same time as films that took a rather serious adolescent's' stroll off the Street Meow (Damon McKay, 1974), I could appreciate that this country also had a tradition of sexual and intellectual repulse. I then could stammeringly learn the

enquêtes of sweating art cinema at what seemed like proper art houses per courtesy of Picnic at Hanging Rock (Peter Weir, 1973) or "The Poet" episode of *Saludos Amigos* (Fred Schepers, 1973) as much as through Bergman, Antonioni or Fellini. I took the advice of a repatriate American Anglophile that one should subscribe to a whole season of American Film Theatre. But I hesitated, soon enough, after a three-and-a-half-hour Laguna C/Nail number which took place on one set, that the calling-card of serious cinema didn't require ponderous theatrical depictions of looser romanticism. I didn't go back.

But there was something even then out of focus about the pan-pipes and Peter Pan Agents of Peter Weir in the same year as the dismantled and the return of political incompetence caught so accurately in *Exile* (Paul Darrow, above, 1980). Witness the sub-cultural otherland of the 1970s through *Delmon* (Bert Delong, 1973) and *Poor S...* (Delong, 1973) was to travel a long way from the lashed guidance at Terra Santa guide – but maybe, as Exile suggests, not such a long way.

I read Philip Adams' columns and books of republished essays, encountering the agonistic and the agonistic voice of Australian secularism – Manning Clark's third voice is the country's history – well before the film cultural can contain. In an experience like that of my first realisation that the Paul Schrader of Transcendental Style in Film was the same Paul Schrader of *Taxi Driver* (Martin Scorsese, 1976), I began to see that they were of one piece. Models for the unnamed intellectual began to take shape.

I got my first "real" job tutoring at Griffith University when it first opened and was still a mess of Nansen huts and read between a few award-winning buildings and began to be exposed to the cutting-edge fashions of new cinema theory and, at the same time, the shards of the Australian film tradition. It was the *Towers of Balint*, the language were so discordant – a powerful moment. When first shown *Sons of Matthew* (Charles Chazell, 1980), a light went on. Then books like mine (I've always thought of it as the Australian version of the great John Ford's *How Green Was My Valley*, 1941) made me realise that the strongest dynamics of Hollywood had been tapped, and now contained to be tapped, here. I tried to follow the leads. With the demise of the National Film Theatre, and the constant stream of film societies in Sydney, Melbourne and Canberra, educational institutions (in other regions they played a particular role in laying a platform for an encounter with the Australian cinema. There came to be so much pleasure in screening it to a modest gathering.

Seeing *Manon* (Philip Noyce, 1978) after a few years leaving in the States and swearing so clearly strongly with the implacable gusto of its cinema, I didn't think I would have cried so much with homesickness for the pure text and the taste of

open space and the pioneering spirit and the upward ambition of U.S. imperialism, while the snow piled up in the deep dark and the temperature dropped below minus thirty outside the flea pit in *Madness, Wisconsin*. The film historians there knew about *The Story of the Kelly Gang* (Charles Tait, 1984) as much as I did.

I had the fullest Hollywood to reintermediating experience with my five-year-old and his love affair with Jo Kennedy in *Star Street* (Glen Armstrong, 1982). I just had to buy all the paraphernalia – the record, the poster for his room – and go on a four-week. It wasn't a problem – I think I might have been going through a similar experience. I learnt the "poor man's geography" lesson about Australian culture through it.

And then the great cycle of re-creation. You don't get out as much when you have kids, do you? Television took the place of movies in making the stars of Australia as easy cinema as just the right time for me. I watched the first one, *Against the Wind*, when it came to its peak screen in the U.S. I really didn't know when to make it in and years later, when I was able, in the context of debates back home, to think through how it had been Australia's *Rosie*, and it had been that with considerably greater formal security than its American forerunner.

I couldn't imagine my life – couldn't bring an image of it up – without the cultural and intellectual dialogue that the film and television industry has engaged me in over the past twenty years. To all who have laboured in the tower compound, a thank you.

Ghosts ... of a national cinema

Adrian Martin

FILM CRITIC, CHAIRMAN OF THE 1998 BRISBANE CINEMA AWARDS

Australian cinema is elusive, which is not an altogether pleasant thing. It seems very difficult, and maybe even impossible, for an Australian critic to get any real perspective on the national cinema as it takes shape from one new film to the next. Reviews are almost always polarised, to Helen Gagan, writing in *The Independent Monthly*, *Twelve Ballrooms* (Jan Lubomirski, 1992) is a profound piece of popular entertainment, to John Pineda, in *Filmworks* (16 January 1993), it is "trifle served on mass cuisine [...] broadly dismissive, redundant and sentimental". One way or another, it is as if we are all pre-occupied in our local product, all looking up too closely to really see anything clearly, all pursuing too many unanswerable hopes (or projecting too many unanswerable questions) onto what we behold.

From where I stand in the film culture scene, the recent history of Australian cinema can be written as a series of responses for and against the notion of screen realism. There is hardly a break, young filmmakers making his at his latest debut in *Crime Papers* who does not wipe off virtually every Australian film coming before as "realist". This neo-realist campaign has had decidedly mixed effects. On the one hand, it has led to the production of lyrical essay films like *Something Under Water* (Suzie Murphy Denwood, 1992) and independent experiments like *My Life Without Steve* (Gillian Leahy, 1988). On the other hand, it has pushed film students into a war search for imagery

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... below the surface of mainstream film culture, there will forever lurk our one unquestionably great achievement in the international context: the glorious, 30-year history of the Australian event grade ... **ANNA MANN**

begin, like the 'APC genre' – a reportedly raped form of national cinema they will find in neither *From the Hip* or *Hanging Rock*, Peter Krause's *The Unbelievable Woman* (Kim Cameron, 1987), nor *Summer Looks Elbow's Careful the Night Near You* (Carl Schultz, 1981).

Worse still, an anti-critique has blinds many to the actual tradition – somewhere between variants of naturalism and the tall tale – which already exist in Australian cinema, especially in our most innovative documentaries, like *Relax and be Friends* (Brian McKenna, 1987) or *Journey to the End of Night* (Paul Thompson, 1981), but also in our often charmingly oddball version of 'exploitation' genre, from *Stone* (Sandy Hudson, 1974) and *Hotgate*, *The Christmas Mervyn Story* (Frank Shields, 1983) to *Sea of Cortez* (Gary Keady, 1988) and *The Marriage of Figaro* (Philippe Moss, 1987).

As in Britain or Canada, ours may not ultimately be a 'cinéma cinema' (De George Miller essayed), but more of a television cinema – an idea used strongly by the heavily elaborate television patches that later Australian films from *BMX Bandits* (Brian Tranchesi-Smith, 1983) and *Nervous Street Minder* (Aileen Vella, 1991) to *BeDevil* (Tracy Moffatt, 1993) and *Body Mole* (Philip Rippey, 1994). A television film (which is not the same as a television) is geared to a different cinema, a different mesh of style, content and 'social text' than either a pumped-up Hollywood spectacle or a low, necessary, European art film – so perhaps we should stop always looking local cinema in comparison with either of these models, and look at what it is that we actually (sometimes) do well.

Australian cinema is never going all in the one direction – thank god. There will always be, in the future realm, a strange and fascinating mix of residual and emerging values – the crazy, male fantasy of *Map of the Human Heart* (Victoria Ward, 1993) against the progressive, female fantasy of *The Palace* (Jerrisa Carson, 1993), for instance. And below the surface of mainstream film culture, there will forever lurk our one unquestionably great achievement in the international context: the glorious, 30-year history of the Australian event grade from the Cantabrigia and Paul Whitfield through to *Art and Melaine* (El Mir).

After the barbed wire in 1983 about the famous nominations for AFI Awards, however, one trend bearing upon the ghost of our national cinema seems particularly clear. Where do we draw the borders around 'Australia' – and do we even need to? This is not only a question of the inevitable, unstoppable invasion of international co-production. It is a question of self-defined cultural identity, and impacts on the film we make. Look at *Spectacular* (Mark Joffe, 1992) or *The Numbness of Air* (Bob Ellis, 1993),

Ghosts ... of the Cool Dead (John Hillcoat, 1988) or *Keeper Keeper* (Geoffrey Wright, 1993) whether in nostalgic play or violent self-immolation, the clear stake of these films is in co-existence-time, usually self-enclosed, mainly Anglo, mostly male Australia.

Faced with the perplexity of new kinds of films proposing new, hybrid identities, a recent, cagey response on the part of some mainstream reviewers is symptomatic: they choose to celebrate *Blackfellas* (James Ricketson, 1993) – a film about 'the Aboriginal problem' devised by a white man – as a 'true' Australian film, over other *The Palace* or *BeDevil*. This latest use of conservative ideology reminds me irresistibly of one of my all-time favourite moments in Australian film: when the neo-Nazi *Hando* (Russell Crowe) in *Keeper Keeper* takes one out from dodging the death blow delivered by Australian-Vietnamese co-phyllophane – and then puns his homocidal plight as a member of a vanishing species to that of 'the fucking Abos'.

More opportunities for the commercial filmmaker

Lyndon Snyder-Jones

ACTING LECTURER, LONDON SOUTH BANK & ARNDRETH, STREET

In 1994, there are several major trends evident in the Australian film and television industry which hold out great promise for commercial opportunities.

First, it is clear Australian films are being well received with sales as diverse as *The Piano*, *Antonia* (documentary, 1993), *Saved Sex* (Cyprusia Connors, documentary, 1992) and *Steady Business* enjoying critical and commercial success. There is no reason to believe that trend will not continue given that production levels should remain at present levels with the government support that we can all reasonably expect.

Second, the parochialism that has been a feature of the world's largest entertainment market, namely North America, is being reduced at a rapid pace. Most notably this occurred 1994 in the US, *The Godson Elbow Show* to be launched by the giant CBS and Fox networks. The Australian journalist, Gordon Elbow, is at least a prime television talk show scheduled head-to-head against the current talk show leaders Oprah Winfrey and Phil Donahue. How things have changed!

Third, technology is now genuinely opening the horizons of the communications and entertainment industries in a way that

Nobody knows what is ahead, but my guess is that the opportunities for the Australian artistic community will be greater than they ever have been, providing that they are prepared to create their art in a way that has commercial appeal. LYNDON SNYDER-JONES



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Every new decade seems to usher in new threats to children's television. Despite the successes over the past decade, its future is far from secure. DR PATRICIA EDGAR

will profoundly affect everyone. These new technologies of multiplexes, satellite transmissions and new delivery systems present enormous challenges to the Australian legal system of copyright – certainly many writers and filmmakers will be dismayed that they have unwittingly given away styles that will be exploited in ways they had not even contemplated. To my mind, however, these changes will save the Australian film industry well – at least in financial and skill-sharing terms – because these technologies, coupled with our lower cost structure and world class expertise, should cause considerably more foreign productions to take place in this country. I will leave the cultural debate on Australia's being reduced to Hollywood's checklist to others, but feel compelled to say there is a hell of a lot we can learn from the Americans, especially in the area of deciding what film will have a market and the marketing process itself.

Last, there will be an ever-increasing emphasis on commercialism to justify the expenditure of capital which is decreased in economic quantities by any film industry. That commercialism is not just coming from the demands of the studios and distributors but now also from within government film bodies such as the Australian Film Finance Corporation. What some would see this as a healthy move that will inevitably give our film industry a greater chance to stand on its own feet, others will take the view that it will only diminish the likelihood that we will produce the great films for which we are famous. Because this country has such a small domestic market, a film that receives an excellent domestic response will often return a fraction of its actual production cost. The same situation occurring in the US would push such a film into significant profit. No matter how commercial we may see our film to be, they will always financially have the enormous disadvantage of coming from an exceptionally small domestic market. For that reason, it will be very difficult for this country, at least in the foreseeable future, to have an independent film industry which would be genuinely self-supporting.

I am confident, however, that Australian governments will continue to provide significant support for our industry, if only because making our film skills are our superb lobbying skills to expect political support.

From a lawyer's point of view, there will never be more work than in the next future. Currently lawyers are now taking on the role of quasi-executive producers in coordinating the complex financing that is an ever more a critical aspect of film production.

Nobody knows what is ahead, but my guess is that the opportunities for the Australian adult community will be greater than they ever have been, providing that they are prepared to create their art in a way that has commercial appeal. There is ample room for niche marketing, but a market there has to be.

Children's television

Dr Patricia Edgar

DIRECTOR, AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION

Ten years ago I concluded that "Although the groundwork has been laid in the past 10 years for an Australian children's television industry, the next 10 years will tell if it is going to succeed." It is very satisfying therefore to be able to look back over a decade of remarkable achievement and success in children's television in Australia during one of the most turbulent periods in Australian broadcasting history.

This success has been due to government policies to improve both the level and quality of Australian children's programming on Australian networks, by a unique system of government regulation, subsidy of production by direct investment in children's productions and support for the Australian Children's Television Foundation (ACTF).

Last year, the ACTF celebrated its tenth anniversary. Established as a not-for-profit organisation and funded partly by the Commonwealth and State and Territory Governments, the ACTF's role is to encourage the development, production and transmission of quality children's programmes. The ACTF has led the way in producing innovative children's films, demonstrating what can be achieved if sufficient resources and development care are allocated to children's productions. The ACTF's success has been recognised more than 50 countries around the world, developing for Australia an international reputation for producing quality children's productions. A highlight of the decade was winning a International Emmy for *Capote's Journey* in 1988 (with further Emmy nominations for *Boy Soldiers* in 1991 and *Round the Twist II* in 1993), although the ACTF has won more than 40 other national and international awards for its programmes.

As well as winning on the ABC and commercial networks, the ACTF's programmes are used extensively in Australia's schools. The growth of the video market over the past decade has facilitated greater access to the ACTF's programmes. The ACTF pioneered the production of video study packages (incorporating a video, teachers' notes and a text in itself). Eight years after the *Wonders* series was produced, the series is still a part of the school curriculum in many schools. The video roll will steadily and the needs continue to grow, with a new generation of children using the series for the first time. The ACTF has fostered greater links between television and education by producing curriculum materials to be used in its programmes, particularly the *Left Off* series, which is a first for any children's television series, and which has been endorsed by the Directors-General of Curriculum as part of the school curriculum.

In 1978, the Australian Broadcasting Tribunal (ABT) introduced a number of regulatory measures for commercial broadcast stations, which led to the standards for children's television in 1984. The ABT recognised that the alternative format is an essential ingredient in children's television so that children may identify with Australian themes in drama programmes made especially for them, and so it introduced the requirement that from 1984 onwards each commercial broadcaster must screen a minimum quota of eight hours per year of first-class Australian children's

drama. The networks never exceeded the minimum quota. Subsequently, the quota was increased to 12 hours per year in 1988 and 24 hours per year from 1991 onwards. Over 30 hours of quality children's drama programmes are now produced in Australia each year.

The increased demand for quality children's programming, resulting from the introduction of the Children's Drama quota and the support of the ABC for quality children's product attracted independent producers into the children's area, backed by the supportive funding policies of government film agencies, particularly the FFC. Since establishing in 1988, the FFC has invested in more than 30 children's programmes, covering approximately 60% of such budgets. As a result of its policy of requiring domestically local and international market access, FFC-funded children's series have been viewed widely around the world. And recently, the Keating Government has confirmed its continuing support for children's television in its Domestic Australian arts policy.

Despite the increase in production for children, the future of quality children's product on has been under threat recently. The financial woes of the commercial networks in the late 1980s resulted in the networks offering payment as low as 15% of the cost of a programme. Despite a subsequent return to profitability, the networks still pay the same price of \$45,000 per half hour for children's drama. The ABC does not follow this approach.

In 1992, the APT was replaced by the Australian Broadcasting Authority (ABA) under a policy path for deregulation. The children's and Australian content standards survived and were transferred over to the new regime. However, the ABA's advisory body, the Children's Programme Committee (CPC), became a scapegoat for a battle between the networks and the ABA essentially about the classification of *Pat & Stan*, but eventually over the bigger battle for deregulation. The networks had a victory with the abolition of the CPC, which hitherto had measured the quality requirement of the standards, a victory a potentially commercial process. Since the abolition of the CPC, programmes which would not have previously passed the test have been classified "C Drama" by the ABA, including an animation series based on European fairytales such as *Phantomina*, *Island* and *Passion Roots*, despite their obvious lack of cultural relevance to Australian children, and compliance of film produced for other purposes. The ABA's present approach undermines the objectives of the children's programme standards. Broader challenges to the ABA's regulations are emerging from Australia's entry into international trade treaties. It is being suggested that the ABA's regulations are obstacles to free trade in light of GATT with New Zealand and GATT. This argument denies the fact that the ABA's standards exist for reasons of cultural protection, not trade protection.

As we head towards the year 2000, the broadcasting system as we know it is about to be revolutionised with a plethora of new channels and delivery systems, and new interactive technology which will alter our viewing habits. Amidst all of this technological development, children's audiences are in danger of being overlooked.

Every new decade seems to usher in new threats for children's television. Despite the successes over the past decade, its future is far from secure. To address these issues, the ACTF is hosting a

World Summit on Television and Children in Melbourne in March 1995. The fact that such a gathering event, the first of its kind in the world, is being held in Australia is itself a reflection of the international reputation Australia has developed as the state of children's television. It is hoped that as a result of the World Summit, strategies will be developed to enable children's television to continue to be a force for good as the new broadcasting era unfolds.

The Alliance

Ann Britton

JOINT FEDERAL RESEARCH
MEDIA, ENTERTAINMENT AND INFO. AGENCY

Some two decades on since the so-called renaissance of the Australian scene, the industry may not have "come-of-age" but it has certainly found its legs. The paddy success of the early 1980s when the industry channelled our best effort into work with local audiences has not been repeated.

While *Stevie* (Raffaella), *Proof* (Jocelyn Macdonald, 1991), *Crocodile Dundee* (Peter Dinklage, 1986), *Young Doctors* (Yakov Smeyers, 1988), *Flaming* (John Dugan, 1991), *The Big Red* (Nadia Tass, 1990) and *Death on a Branch* (John Rouse, 1991) are among a number of local films that have recently found favour with domestic audiences, the fact remains that the success rate of the early 1980s has not been repeated.

The late 1980s has witnessed Hollywood's domination of the marketplace not only in Australia but throughout the world. Nevertheless, the case for content and government support of the Australian industry remains compelling.

The pressure to convince government of our continued worth has made us an industry reluctant to acknowledge our craft and artistic weaknesses. This must change if we are to survive. ANN BRITTON

In measuring our performance we should not fall into the trap of measuring our success only in terms of ability to attract *Signorini* (Richard Dwyer, 1978), *Pretty Woman* (Kenny Marshall, 1986) or *Torquay* (Murray Close/Torquay) (Steve Barrow, 1990). Australia should concern itself with producing films which enjoy critical and commercial success both at home and overseas.

This does not say we should content ourselves with mediocrity. We should be brave enough to constructively criticise our ability as filmmakers. The pressure to convince government of our continued worth has made us an industry reluctant to acknowledge our craft and artistic weaknesses. This must change if we are to survive.

So where does the industry hold for the next decade?

It is important to persuade the Federal government that the FFC's marketing orders to deliver a commercially-viable industry within a five year period be withdrawn. It is necessary to believe that



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The industry comments

Australasia will defy world trends and produce the only national film industry outside India and the U.S. that can survive without government intervention.

The drop in FFC funding from \$70 million in 1988 to \$30 million in 1990 with future cuts loomed ahead threatened the ongoing viability of the feature film sector.

While the government cannot be expected to return production levels to those of the mid-'80s, it must be persuaded that the feature industry will simply not survive if the downward funding spiral continues.

Of course, government support cannot be judged solely on direct financial assistance to the industry. Supporting a viable audio-visual sector, with measures from copyright protection to quota regulations, is equally important.

The feature film industry cannot afford to waver itself in isolation from other sectors. The unfortunate truth is that as long as we guarantee our best services, post-production facilities, performers, technicians, writers and directors a reasonable level of work they will be forced to look elsewhere. That's why continued quotas for television remain essential.

The relaxation of Australian content rules in television advertisements in 1991, and the consequent dramatic drop in production levels, serves as a timely reminder of the role quotas play in our broadcast sector.

Over the next decade we will undoubtedly see a new push by the commercial networks to rid themselves of their Australian content obligations. Not only must this be resisted, but the industry must be prepared to fight to ensure that all new media not required to include Australian programming.

Regrettably, the Australian industry cannot sit back and relax now the Linguy round of GATT has been concluded. Hollywood, led by Jack Valenti, will inevitably regroup in its campaign to ensure that support mechanisms designed to carve out a merger phase for non-American producers are prohibited. The Australian government's position to date has been inaudible. It has reliably championed the cause of Australian culture in the audio-visual sector. The challenge for the industry will be to ensure that resolve is maintained.

And, finally, the industry over the next decade must re-address the traditional trench war that exists for industrial relations. We cannot afford a repeat of the public relations debacle witnessed last year when SPAA applied for a decrease in the feature film minimum of \$404 per week for actors. With actors earning on average just over \$14,000 a year, the continued existence of the producers' community to attract individuals and copyright protection must be re-assessed.

• • • • •

Independent distribution

Andrew Pilke

MARGINAL DIRECTOR, BRIN FILMS

The most exciting development in Australian production for me has been the strengthening of the position held by low-budget films by first- or second-time directors taking creative risks.

Films like *Proof*, *Stomper Stomper* and ...

***Strictly Ballroom* have shown that films produced for around \$3 million or less can have a significant impact internationally and locally. Audiences no longer seem to cringe at local productions, critics no longer patronize them with half-hearted encouragement, and exhibitors in the mainstream are willing to screen them ... ANDREW PILKE**

Instead of being marginalized and eclipsed by bigger budget *The Man from Snowy River*, or period comedies, these films have won recognition at Cannes and other festivals, and have gained a position of importance in the domestic distribution and exhibition trade. Films like *Proof*, *Stomper Stomper* and, of course, *Strictly Ballroom* have shown that films produced for around \$3 million or less can have a significant impact internationally and locally. Audiences no longer seem to cringe at local productions, critics no longer patronize them with half-hearted encouragement, and exhibitors in the mainstream are willing to screen them, so that they no longer need to be relegated solely to fringe screens and art houses.

The work of the AFC and the FFC's Trust Fund in fully funding low-budget, risk-taking work is partly responsible for the levelness of this sector, but some of the most interesting films have come the hard MBA route: *Aye* (Solrun House, 1991), *Strictly Ballroom* and *On My Own* (Aussie Tishols, 1993) are among those that I am familiar with that have been ingenious financial constructions, cobbled together from a wide disparity of sources. Sometimes the ingenuity of the finance mirrors the ingenuity of the film's content and style: it takes passionate commitment to pull a film together when it comes from left field and doesn't fit into any established genre.

Ten years ago, documentary makers were among the most adventurous creators of our film industry, but now with television privatisation being virtually mandatory for a documentary to gain finance, there has been a tremendous loss of excitement in this area, in my view, and very few are either suitable or available for theatrical release. Apart from the admirable Documentary Fellowship films, only a few arsey documentaries still reflect the creative excitement of a decade ago: it is a loss of creative energy that I trust the AFC and FFC will come to address.

As a theatrical distributor, the most exciting work we can do is to develop from scratch a marketing campaign for a new Australian film, especially if we can have early involvement, from script stage onwards. The huge cost of publicity and marketing inevitably shows the power of what one can achieve, but the rubens of creative effort to us always excites to consume. For me, it is the proven industry and confidence of low-budget production in both creative and commercial terms that marks a new trend in the industry and which I believe will develop further into the 1990s.

Film school

Jenny Sabine

DEAN, VCA SCHOOL OF FILM AND TELEVISION
(FORMERLY VICTORIAN FILM AND TELEVISION SCHOOL)

The VCA School of Film and Television is now 27 years old. The productions made at the school over that 27 years have changed markedly as have our society and our film industry.

Today, our student productions are more assured. They have achieved technical excellence and are self-concerned with exploring ideas, content and challenging the form.

The Australian cinema, and our literary psyche, also seem more assured. We no longer need to immerse ourselves in romantic musings on the Australian history. We now tell our contemporary stories in a manner which is not self-consciously Australian.

The future of cinema worldwide is partly tied to a technological revolution. The mechanical/chemical processes of production and post-production are changing radically as are the means of distribution and exhibition. This is an enormous challenge for the VCA School of Film and Television as we move \$24,000 per year to purchase new equipment. This is an inadequate amount for the replacement of old equipment, let alone to allow for the quantum leap needed to purchase new technology. The School is currently, with the assistance of a group of cinema Australians, setting up an appeal which will be launched in March 1994 to raise funds for equipment.

Although it is essential for our students to keep up with industry practice, the School will continue to emphasise ideas with technology providing the tools for their expression. Ultimately, if a film is rooted on a pay-see, Sennett, Asch or Laskerwerka, then it is unable to an audience. However, if the creative editing decisions are good, these are highly visible.

New forms of technology are no doubt providing new opportunities for expression. However, I suggest when the dust settles we will hopefully select the technology which suits what we want rather than the other way around. I would rather look at the ending chosen by Geoffrey Wright for *Ramsey, Isomere*, John Raine for *Death in Brunswick* and Gillian Armstrong for *The Last Days of Cleopatra* (1992) than make a choice from an

I believe both as a nation and as producers of cinema we are growing up. We will continue to have a need to express the concerns, dreams and visions of our society, and let us hope that governments share our desire to present these through cinema and continue to subsidise that imperative. **JOHN SAUND**

interactive arena.

I believe the future will provide a more secure base for the VCA School of Film and Television. In June 1994, we move into a purpose-built facility at the Victorian College of the Arts campus in South Melbourne. Unfortunately, many students will have to continue to make large financial contributions to their productions. Exhibition of their productions now limited. Since 1982, telecinemas and theatrical screenings outside a screen of VCA productions have not been possible. This has come about from pressure from the Media Alliance due to the students' and School's inability to pay access and screen area charges. However, I remain optimistic and hope these and other problems can be solved.

I am also optimistic about Australian cinema despite our going into a state of funding paralysis and the technological revolution. I believe both as a nation and as producers of cinema we are growing up. We will continue to have a need to express the concerns, dreams and visions of our society, and let us hope that governments share our desire to present these through cinema and continue to subsidise that imperative.

Also approached: Philip Adams (producer), Richard Bennett (producer), who unfortunately had no time for the interview, Bob Ellis (producer) and potential candidate: Ralph Hughes (Australian Film Television & Radio School). Paul Keating (Prime Minister), John O'Hara (AFRQ) and Cathy Robertson (Chairman of the APTU, in whose portfolio computer was regarded as science and along with it art work).



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Working in America

Richard Franklin

As a contributor to the first issue of Cinema Papers, I was pleased to be asked to contribute to this 20th Anniversary issue. The topic, however, is one I normally avoid, with the inevitable question of comparing our crews and theirs. But perhaps the time has come to explore why I came back.

Americans will tell you they live not in America, but in "the States"; that AMERICA is not a place but an idea. This may sound like semantics till you realise the HOLLYWOOD, about which you hear so much, is also an idea. It is in Los Angeles what America is to the States – a dream. And since I, Frank, began leading off *The Wizard of Oz* shot in Los Angeles, I don't think it is stretch to say that David Williamson stopped short in his quest for an Emerald City.

There's a seamy part of LA, which comes in a street called Hollywood Boulevard, which is paved with detritus stars and thronged with Americans hoping to see their dream glories. At least they had tried. They read the names on the "Walk of Fame" and flash away at the footprints of "stars" in the grey cement of Grauman's (now Mann's) Chinese.

If you move away from the flashlights, there are less muggers, hookers, cranes and crash dealers than on any other street which bears the name of an idea – BRADBURY. The Hollywood Chamber of Commerce has imposed a curfew to keep the street people away at night (the U.S. has effectively no "dole", so LA has lots of them). They also managed to stop the Disney organisation from building an old movie theatre called The Paramount, pointing out the irony that this same company makes money from a re-tellection of Hollywood Boulevard in Florida.

To baby boomers intent on taking their kids to the birthplace of Mickey Mouse, I'm now inclined to recommend the re-construction to the "son?" – Florida's too has towns of studios (built for the purpose) and a Disneyland of its own. But living in LA, (where even the baggage tags are LAX), one tends to offer visitors neon-coloured glasses and allow their enthusiasm to become one's own.

I'm inclined to sort of love-hate with the city which has given the world so much of its culture yet has so little of its own. And I continued to believe in "Hollywood", assuming that some where (probably behind the gates of the fortress-like studios) a place as mythical as Camelot or the Emerald City MUST be hidden. After all, both had been built here. And if it wasn't, why

had all these Americans travelled so far – though perhaps "to live" would be more in keeping with Frank Lloyd Wright's wonderful "form the map of the U.S. as an idea and everything else falls into California"?

Well, having finally breached the sacred secrets of the studio walls, I'm pleased to report that the "model movie set" (as Orion Wilson called it before he was chased an actor and running – sort of



being a chore with my name on it) my Hitchcock's favourite model stage created me (I've held the wrap party on gas sets, and I couldn't understand why my producers (in turn, head of the studio) was said as wise. Then he told me that the marmosets and chickens were with which all the stage walls are insulated are not useful).

Nevertheless, the factory is awesome. Even in television, a director can decide in his home he wants to do a crane shot, and by two o'clock a mighty "Tina", the biggest piece of hardware ever devised to move a piece of celluloid around, hums onto the set. On one occasion, we had a Lounge on top of a Titan crane and I was reminded how it used to bother me that the only post

"I was pleasantly surprised at first by the military-style hierarchy on American sets. Someone was always behind you with a chair, but, after a while, I missed the slap on the back egalitarianism of Aussies. Not that I like the ersatz British class notion that 'every director is on orschole until he proves otherwise'. But I prefer the feedback from my collaborators to the deferential smile and the 'I knew that wouldn't work' at the cast and crew screening – when it's too late to fix it."

believing she had the power to control the picture and my future. She treated passively, then asked if I could lend her \$20 as she had to take my lending man out for a drink. I realised that power like other things on Hollywood's monetary and morally illusory, like the "Wizard of Oz" asking me to "pay no attention to the man behind the screen".

But collectively, a "cast" of extras was a just a committee. And when one committee tries to please another in the dishonouring department, individual passion and vision are lost as all films try to be all things to all men. The end result pleases no one, least of all the makers of said committees.

Those who complain about and rage how should be aware that bureaucracy is alive and kicking on Hollywood, that the "moving godheads" about which you hear so much pale by comparison to what Hollywood calls "production". This is the process whereby (like Lloyd Bergman in *Gaslight*) following instructions leads to being asked why on earth you did what you did (and finally to, presumably, being dismissed).

Old Hollywood was a monopoly and the anti-trust laws of the 1930s forced it up. But with production, distribution and television separated, Hollywood is now licensed to a giant whose limbs have been severed, but still thrash about trying to entreat with the world. And the conglomerates have turned passion and vision into homogenisation.

Which brings me to the not-so question about crews. Now that the tea break has a ring of our colonial past (they don't even have the an English set), Australian crews work on hours plus lunch, while Americans work twelve less lunch. I've worked with all three types of U.S. crews (LA, New and New Zealand) and they're all good – excellent. There's in depth a talent and a fierce sense of competition which is both a part of the American ethos and a consequence of closed-door unions and guilds, which you have to be invited to join. (The open-door policy here may seem

more democratic, but it does lead to more inactivity among its members, and more phone calls looking for work during the final weeks of our shoots.)

I was pleasantly surprised at first by the military-style hierarchy on American sets. Someone was always behind you with a chair, but, after a while, I missed the slap on the back egalitarianism of Aussies. Not that I like the ersatz British class notion that "every director is on and hole until he proves otherwise". But I prefer the feedback from my collaborators to the deferential smile and the "I knew that wouldn't work" at the cast and crew screening – when it's too late to fix it.

American crews work very hard and it's a pleasure to work with them. But I'm afraid the Protestant work ethic, fuelled by fundamentalist faith and the mighty dollar (whose symbol derives from the latest US), leads to bad things too. Here you ask permission to take one overtime; there, no inference is made as your crew's eyes turn first into cold rage, then into two matters and finally glare over as everyone sags about thinking how much they'll become.

The last day of many shoots (and every Friday night on television), when actor "turns round" is no longer an issue, can be a nightmare. I have worked on such occasions more than twenty-four hours straight and even had the crew propping me up, because even as double and triple "golden rule" it's cheaper than shooting an extra day.

The effect of this is that U.S. crews can sometimes go on "television Friday night" too many. Aussie crews are kinder for you as against you, whereas the Americans are inclined to run (quote of Kennedy) on one cylinder less than capacity.

I was shooting a movie there and recalled an old *Hollywood* trick, whereby a wash of dust thrown from back to camera could make the end of an scene look more final. Suddenly my key grip had a sort of epiphany, "...so you want to make this scene good, do you?", and ran off to his truck. He returned with some movie device once used on *Witness* to disguise something called "holer's curb" and I was struck by the fact that, if he had instead that I cared, he would not have bothered. There used to be a tendency here to act as if the entire focus of our industry lay in every film, and this can be a bad thing. But they dismiss this as everything becoming merely a "show".

American and Hollywood (the idea) are wonderful, but LA and the States are having their problems. I moved my family home, away from the disaster of Magnolia in school playgrounds, several years ago, but I cannot re-entrance. Then in 1992, as I watched the news focus their rage on the breaking of a trendy lingerie shop called *Fredricka of Hollywood*, I was struck by the empty, impersonal morality of such a statement. And as the flames consumed the Hollywood sign, I was reminded that the hero of *Nathan and Wai's* *The Day of the Locust* was working on a painting entitled 'The Burning of Los Angeles'. I wish I could say that modern Hollywood is still that of *Sieghe* in the *Rain*, but I suspect it has gone *Wou*.

Then came the *Malibu* fire. Now the S 6 in the valley. And now will come the long overdue "big one", which is supposed to re-define the *Rainier* style and rule the wheels of California (another "don't") into the sea. And soon ...

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On the wall at my place

How a highly-read, controversial and positively-lazy features writer at *The Age* (Melbourne), **Jim Schombert**, began his writing career by penning reviews at *Cinema Papers*. He looks back ...

On the wall at my place, just below the photocopy of *Johnny Rotten* and to the right of the *New Idea* cover featuring a baby adorned with liquid paper and black text to resemble Gene Simmons from 'Kiss', is a yellowed sheet of A4 paper headed CLICHÉS TO AVOID (it went up in the early 1980s as I was beginning to get used to seeing my film reviews appear in the pages of *Cinema Papers*).

The list, about 40 items long, was supposed to be some sort of one, if divided into words and phrases that seemed to recur in film reviews and articles, especially in newspapers. Back then I read the list frequently, and with great pride. Each time I penned something for *Cinema Papers* I carefully cross-checked the list to make sure no misgivings had occurred.

Now, occasionally, sometimes in moments that stretch into years, my conscience pricks me hard enough to look at the list again, and I weep. Sometimes I howl.

An occupational hazard of working in newspapers is the almost hysterical demand for concision. Thus does one resort to phrases such as "the result is", "the feeling one's" so and so, "a moment" whatever, and to words like "swinging", "igniting" and "rumoring". Often there is too little time at space to think of anything else. Often that's just an excuse to keep you from having to think of anything else.

As I look at the list, I despair at those entries that have crept into my copy. But as the depression deepens and the *Wildflower* *Scary Movie* hovers over the horizon ready to gorge in and put me out of my misery, I forget that, yet, among them is a solid handful of words and phrases in the name of *Cinema Papers* which have remained inviolate.

The one that screams out is the lowering use of the word "billions", a standard I have (by and large) stuck by, especially recently amid the immense rapid-gross Jane Campion's *The Piano* and Clint Eastwood's *Unforgotten*.

That writing for *Cinema Papers* involved standards that could survive 30 years as a newspaper is a cause not only for gratitude, but for belief in the Almighty.

Standards at *Cinema Papers* were always high. While in the office one afternoon chatting with old friend Scott Murray, the 1982 *Australian* read across *Warning: On Empty* (John Clark), which had just been released, came up. I said I'd seen the thing and sure had there was suitable only for "or in red reds". I didn't mean anything politically incorrect by it, I just wanted to express the view that the film was a piece of shit. Note the list, the constant refrain regarding applause and guffaws of approval. Someone may even have taken a note of it. It was then that I knew I was in the esteemed company of people devoted to an eternal discourse on the merits and subtle distinctions of cinema.

Certainly the freedom to discuss films at length in the pages of *Cinema Papers* is a luxury I have now come to fully appreciate. When I find myself trying to cram an overview of an eight-hour

summary into 15 sentences, or condense a detailed, exhaustive 45-minute interview with a director into 30, I yearn for the indulgence of being allowed the length to not only open, but quickly.

Expressing opinion without the room for adjectives is quadrupled at one of the perennial bugbears out here to live with as newspapers, and one which one has to constantly fight against, however vain the battle can sometimes be.

I still think back with some pride on my CP review of James Cameron's *The Abyss* (1989), which I was able to commence with quotes from the director. And as far as I know, my 2700-word appreciation of the 87 minutes of *Poetry Alive* (Gina Bernstein, 1981) is the longest ever review to appear in CP. Sure, that may have become unnecessary, but I have never regretted being thankful for the opportunity, and the room, to develop ideas, critical issues and writing a style.

The Q & A interviews in *Cinema Papers* were a big influence. That people could ask critical questions of filmmakers is their fault but also a lasting effect on my own interviewing technique. Over the years, this has no doubt resulted in being blackballed from a few Christmas card mailing lists, but it is a CP tradition I proudly champion – time and space allowing.

Reading other CP reviews was also instructive for the sheer appreciation of how different views could span up a film in ways you never thought possible. *Dark for Dark* (Tim Rounell, 1982) alone seemed to me to be boring, empty, misshapled down to nothingness until I read the *Cinema Papers* review, which had so many adjectives that some of them had to have slashes in them just to give the reader time to draw breath.

Perhaps the most enjoyable aspect of writing for CP – and another I have come to deeply mean thanks to the hellacious environment of newspapers – was the almost infinite elasticity of deadlines. However pressing the phone calls were to finally get it in print and get something done, these always seemed to be at extra week or two. Indeed, the pace you are now reading was promised – anomalously – two-and-a-half weeks before it was finally based through late on a Friday afternoon. They thought I was being tardy. I was just being intelligent.¹

I will look at the CLICHÉS TO AVOID list every now and again. While a lot of it has been violated by the compromise of concision, I console myself with the thought that I have at least tried to defend the dignity of my idea, and be faithful to the mission of all things in journalism – a philosophy.

Anyone who can keep one of these on a business like this has got to be grateful for something – and I am grateful for *Cinema Papers*.

1 The original title of *Dark for Dark* (Australian Film 1978/1982) was actually *Australian Film 1978/82*. The guy has really got me down to put his film down.

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Paradise

Television programmes are currently one of Australia's biggest export industries.¹ This situation has emerged out of necessity. Domestic consumption can no longer sustain a profitable television industry; therefore, production is more dependent on overseas sales. Terry O'Brien, managing director of Cineshade, claims that 50% of all Australian television drama is financed by sales overseas, bringing in annual export revenues of "well over \$75 million".² The importance of overseas sales is also stressed by Nick McMahon, managing director of Village Roadshow Pictures and executive producer of *Paradise Beach*: "No TV production company can develop an investment in its domestic market. You have to export."³

Of all the potential overseas markets for Australian television, the U.S. remains the most attractive because it is the most lucrative. The challenge for Australian producers is to introduce and maintain Australian television drama (series and serials) on American syndicated television, since these types of programmes build permanent audiences over time. However, the American market remains resistant to non-U.S. programmes. Australian television drama remains conspicuously absent from American television screens. Part of the problem, it seems, is the cultural parochialism of the U.S.⁴ In an attempt to break into the American long-form drama market, Australian producers have tried alternative strategies to the traditional strategy of exporting completed local product. *Paradise Beach*, a soap opera made for the U.S. production studios, represents such an innovative strategy.



Produced at the Gold Coast-based Warner Roadshow Studios, *Paradise Beach* is a joint venture of Village Roadshow, New World Entertainment (a U.S. distribution company), and the Nine Network Australia. The involvement of New World Entertainment, which also distributes the two American soaps, *Santa Barbara* and *The Bold and the Beautiful*, has been crucial to the project. Nick McMahon has said that *Paradise Beach* could not have been made without an international deal: "You can no longer afford to get your full budget back from the license fee paid by an Australian network - you have to look overseas."¹⁰ The Gill Labor Government in Queensland, as part of its commitment to promoting the film and television industries in Queensland, has also provided financial support and other support in the form of incentives.¹¹ In addition to attracting overseas revenue, *Paradise Beach*, it was hoped, would generate an interest in tourism and provide employment for a local cast and crew. In fact, *Paradise Beach* kept a crew of 45 on work for the first 24 week series.¹²

New World Entertainment was responsible for the pre-sales of *Paradise Beach* to a large number of countries: networks in the



Beach

reconsidered



U.S., parts of Western Europe, Asia and South America, and New Zealand. The television programme was also bought by Britain's *ITV*.¹³ New World expanded the potential worldwide audience for *Paradise Beach* to be seen by 40 million people.¹⁴ In the U.S., 83% of television stations bought the television programme, which represented the biggest sale of a non-American television programme in the U.S.¹⁵ It went on air in the U.S. on 14 June 1993 and was shown on more than 100 stations across the country, securing its most markets at the peak time of 7 p.m.¹⁶ *Paradise Beach* was sold through the latter syndication market, in which a television producer gives a programme to a station in exchange for some advertising time in the programme. The producer then sells the advertising time and pockets the revenue. According to Nick McMahon, a three per cent rating in the U.S. would have translated into \$10-\$15,000 for a 30-second advertisement in the programme. For this reason, early ratings were critical.¹⁷ In particular, the producers also relied the first ratings from the Los Angeles market as of particular importance.¹⁸

The emphasis on Los Angeles ratings was unfortunate for a number of reasons. Scheduling in Los Angeles prior to *Paradise Beach* required a strong competitor, *The Oprah Winfrey Show*. One CBS spokeswoman, in early July, reported that since *Paradise Beach*'s opening it was being seen in fewer than 40,000 homes in the Los Angeles area, compared to *Oprah Winfrey*, which was seen in 400,000 homes.¹⁹ As a consequence, *Paradise Beach* was significantly out-rated every day.

Another difficulty with understanding Los Angeles as the critical test market for soaps was the similarity between the region's geographical and climatic features and those of Queensland. Initially, the producers assumed that part of the appeal of the programme would be based in differences between the show's minor setting and other less attractive geographical locations. Certainly the change in the U.S. suggested that regional viewing patterns differed according to proximity to, or remoteness from, the beach and sunshine.

As a result, once *Paradise Beach* went to air across the U.S., it has done well in some markets, not so well in others. According to Anne Elton, communications director for New York-based Nielsen Media Research, for the week beginning 21 June the programme was on in 1.2 per cent of the 93 million American homes with television sets. Elton pointed out, however, the importance of knowing when it was scheduled during the day "because a 1.2 share is good if it's playing overnight, but not very good at prime time". The nationwide rating was only slightly better than in Los Angeles.¹⁸

The concept of *Paradise Beach* was founded on an apparent global demand for soap operas. James M. McNamara, president of New World Entertainment, the U.S. distribution company for *Paradise Beach*, has observed that soap operas have a worldwide audience that cannot be reached by American (and other) producers. McNamara noted the prevalence and success of soap

Soap operas are on in every country in the world and in most places they are successful. We have seen how profitable the soap operas can be and you know difficult it is to do it. If you compare prime time shows in soap operas in 1992 there were fifty to 70 new prime time shows and 93 per cent of them failed, but there were no new soap operas produced in the US this year and to my knowledge no new soaps produced in the US [...] So there's only one new show this year [*Paradise Beach*]. We see the potential for profit. We know there's not a whole lot of supply but there's a lot of demand.¹⁹

The producers saw a niche in the world market for a semi-satirical soap opera. Their vision has not been shared by many of the show's critics for whom *Paradise Beach* poses certain problems, largely because it is a soap opera and a hybrid soap opera, at that. Soap operas, despite recent criticism directed at eleven as sexist, contain an easy target for the biases of journalists, and *Paradise Beach* has attracted more than its fair share of these. *Paradise Beach* has provided protagonists with no real opportunity to escape each other in journalistic vocabulary. Doris Weikert dubbed the programme "Soapodyssey Beach", likening the unrelenting exposure of two key characters, Sam Hayden (John Roddenberry) and Ray McDermott (John Hodiak), to the "canonised IQ of a mentally challenged cave dweller".²⁰ She contends that the absence of a concept is observed by a focus on the "bulging pout of midlife actor-man Kirk [Jim Belushi]" and on the "perpetually hyper-clad charms of Tom [Megan Connolly] and Cassie [Kimberley Joseph]".²¹ Robin Olsen also noted the "pout" which, when combined with "gleeful looks", becomes the "media opiate" of *Paradise Beach*.²² But a contradiction soon becomes apparent. *Paradise Beach* is dismissed as merely a hybrid soap opera, for example, Rachel Shoben contends that it, like other soap operas (including popular soaps), relies on "bizarre plot twists and endless family dramas".²³ At the same time, *Paradise Beach* is considered and becomes "lackluster" and it does not match the production values of American top series, such as *Baywatch* or *Beverly Hills 90210*.

Comparisons with American series such as those have emerged largely because they are one of the many sources on which *Paradise Beach* draws. Other sources include television advertisements, music clips, the Australian film *The Coolangatta Gold* (Lionel Atkinson, 1994) which centres on an iron mine context, and the beach blanket movies of the 1960s. James M. McNamara explicitly tied the show's concept to a worldwide fantasy of "flying away to the beach" – a fantasy that began, according to McNamara, with the days of the beach blanket movies.²⁴ Greg Coore, president of Village Roadshow Pictures, described the programme in an early interview as "slick, glossy Beverly Hills 90210 meets *Nightmare on Elm Street*".²⁵ The success of the cross-cultural comparisons is that they compare *Paradise Beach* with developed further in *The Age*: "*Baywatch*/Beverly Hills 90210/Melrose Place meets *Nightmare* films and *Amity*/*Coolangatta Gold* meets KFC bubble".²⁶ *Paradise Beach* is certainly an amalgam, a soap opera that addresses teenagers and uses certain physical devices of films can use as well, and of music clips and advertisements. Almost all programmes engage in such self-criticism. Therefore, this should be taken into account before making unqualified authentic comparisons between these sources and *Paradise Beach*.

The most frequent comparison drawn is that between *Paradise Beach* and *Baywatch*. Both television programmes share a beach setting, teen audience, and what some critics have called "an MTV moment", such as "two-minute montage of sleek shots of beautiful bodies and plenty of sun, surf and sand set to the latest pop music hit".²⁷

There, the similarities end. In the first instance, there are significant differences in budgets and production schedules (and associated production values), as McNamara pointed out in an interview with the *Smile or Swole* film. The eight-day shooting schedule for *Paradise Beach* consisted of three days of studio taping and five days of outside filming. For that, the output was five episodes per week or twenty-four minutes of drama per day. In contrast, teen series such as *Baywatch* operate on a budget of \$1 million per episode and allow ten days to produce one hour of drama.²⁸ This may sound as if *Paradise Beach* operated on a tight budget; it did. To bank rent, the serial had to repeat about four times the cost of production, so taping costs low was expensive.²⁹ Furthermore, there are differences in genre and associated viewing expectations and pleasures. As McNamara has noted, *Baywatch* is a weekly series, *Paradise Beach* is a weekly soap opera, and audiences bring different expectations to each.³⁰

However, these expectations will vary depending on the market and products available. According to McNamara, the soap opera genre in the U.S. can be defined in terms of local daytime soaps such as *Days of Our Lives* and *Jeannie*.³¹ These soaps would be used to provide the basis for audience comparison of *Paradise Beach* in the U.S. When compared to these U.S. soaps, *Paradise Beach* offered three innovative features: teen audience, higher production values and location shots. Since American soap operas only accommodate teenagers in the summer, *Paradise Beach* could, it was hoped, fill a void in the U.S. market. A further selling point for overseas audiences was to be the higher production values evident in the location shots of the "spectacular" Gold Coast.³² As an example, McNamara has pointed out that, of every viewing minute, eight minutes were shot outdoors.³³

Compared to the U.S., the Australian context is somewhat different as then Australian product has considerably exceeded the definition of soap opera in comparison to soap programmes. Australian programmes such as *A Country Practice* and *C.P.* have also included a conscious treatment of contemporary

social issues. Furthermore, shows such as *Neighbours* and *Home and Away* have increased the legitimacy of non-address 11 *Paradise Beach* is to be evaluated against well-established Australian product for its innovative storylines and production values, it will likely be found wanting. There are, however, a number of reasons why such a comparison is unwarranted. One reason why it is rather pointless to draw comparisons between *Paradise Beach* and other local soap operas (or any long-standing soap opera, for that matter) relates to the ways that fandom is established. *Paradise Beach* has simply not been given the opportunity, or the time, to court its fans. As Rodley Williams, who lectures in film and television at the Queensland University of Technology, has commented:

It is unfair to compare *Paradise Beach* with the *Home and Away* or *Neighbours* of today; the show would be better compared to each of these in their early days. The earlier shows have had time to develop, they have found and refined their actors and writers.¹²

Another reason is that *Paradise Beach* shares more with American day-time soap opera than some more Australian soap. The most similarity is an emphasis on visually depicting glamorous lives, but on a tight production budget. When Robert Oliver comments on the wedding (of the rich and themselves) Tim Flansky and Lisa, he compares its low production values.¹³ But were similar criticisms made about the production values in *Days of Our Lives* when Beau and Hope wedded or when Paul and Gail were married (for the first, second, third time)? For their fans, the pleasure related to the intensity of characters' relationships, not to the production budget. Perhaps some *Aussies*, a million times, critics still need to watch *Lawrence U.S.* as a benchmark to appreciate the significance of the genre for an evaluation of *Paradise Beach*.

Notes

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- 2 Ibid.
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- 5 Bruce Cunningham and Elizabeth Jacobs, "Neighbourly Relations? Cross-cultural comparison analysis and Australian soaps on screen", unpublished manuscript, 1991.
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- 10 "Bart, son - and sister", *The Courier Mail*, 1993, p. 32.
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- 19 "Asia in a Beach", *Linkweek*, 24 August 1993, p. 71.
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- 21 *Sunday Mail*, Melbourne, 14 May 1993, p. 4.
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- 24 *The Age*, Green Guide, loc. cit.
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- 28 *The Age*, Green Guide, loc. cit.
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- First local feature-length film, *Inauguration of the Australian Commonwealth* (1901), most of which survives.
- First Australian history documentary, *Under Southern Skies* (August 1902).
- First registered production company, the Australian Kinetograph Company (1903).
- First Australian fundraising drama, *Asking for us North Queensland* (also March 1904).

The myth of *Soldiers of the Cross* has obscured the scope and diversity of Salvation Army film production for decades. The new archival resources will re-align perceptions on Australia's outstanding pioneer producers.

THE ARMY OF ALTRUISM

The Salvation Army was born in the London slums, where from 1863 its founder, William Booth (1829-1913), ran a Christian mission at Whitechapel.³ Booth was able to sway the public conscience into action with his eloquence, and to back it up with assistance to the poor. By 1878, the mission had spread beyond London, and it was reorganized on quasi-military lines as "The Salvation Army" with Booth as its commanding "General."⁴ Its

¹ John A. Williams Booth (1829-1913), founder of the Salvation Army, photographed as Booth while in an Australian line, probably 1910. Photo by courtesy of George Ellis, Salvation Army Archives, Melbourne.
² Robert J. Perry (1848-1910), chief spokesman of the Salvation Army Lantern Department, photographed in his commercial playing rights studio in Sydney, 1910. Photo "P.10.10" (speaking of "Pagan Gods Singing") Photo by courtesy of George Ellis, Salvation Army Archives, Melbourne.

FACTS AND FABLES of the Salvation Army

work in combating financial, moral and spiritual suffering was regarded as organized warfare against social evils, clearing the way for evangelization. Booth in particular believed that those alienated from society could be reclaimed if they felt that a sincere member of that society cared about their condition.

In the 1880s, without one star and, at established schemes for prisoners, prostitutes, low cost accommodation, job placement assistance, cheap food supply, legal aid for the poor, a missing persons bureau and a drug and alcohol rehabilitation programme.¹ In 1890, Booth published his integrated social work plan, *In Darkest England, and the Way Out*, then he worked until his death to see that plan carried out.

Booth's scheme promoted emigration to Britain's colonies as a solution for the poor lots of their life. Australia figured largely in these plans. Our first Salvation Army meeting was held in Adelaide in 1890, and in December 1892 a small group met in Melbourne to establish an Australian headquarters.² By 1890, Australia's Salvation Army focus was only exceeded outside Britain by the movement in the U.S.³

BARNETT AND PERRY

State prosecution had occasionally been used as a Salvation Army tactic and as Britain for several years by the time of William Booth's first Australian tour in 1891.⁴ The Army's Special Projects Office, Major Frank E. Barnett, was looking for a novel method of advancing Booth's vision when he chanced across the work of Joseph Henry Perry (1864-1943).

Born in Birmingham on 5 August 1864⁵, the son of a shoe maker, Perry had emigrated to New Zealand with his parents at the age of 10.⁶ After working on the Dunedin Fire Brigade, he joined the fledgling Salvation Army in 1883, joining New Zealand engineering corps brass bands and returning to congregations varying from Wanganui Moor to Wellington protestants.⁷ Especially successful work at the Nelson protestant regeneration home led to his Australian posting in October 1883, soon after his marriage to Captain Anne Listerman.⁸

Perry possessed musical, oratoric and sensory skills on his travels. At the Sydney Salvation Army centre he worked as a lithographer, then during preaching assignments in Northern New South Wales, in a boat 1888, he took up photography as a hobby.⁹ Brief appointments to the Victorian towns of Castlemaine, Shepparton and Benalla were followed in April



Above: Dundee slide show on early call to form the Salvation Army by the late colonel John Loughlin. Opposite: John and his "Boys of Hope" from the New York (Melbourne) 19 July 1891, courtesy of Group 1155, Salvation Army Arch. v. Melbourne. Left: Joe Perry showcasing slides at Palmerston North by road program. From *W & C's* (Melbourne) 26 June 1894 courtesy of Group 1155, Salvation Army Arch. v. Melbourne.

1890 by a lengthy ministry at the Ballarat "Prison Gate House" (reformatory scheme).¹⁰ There, on 21 January 1891, his young wife succumbed to heart disease, leaving him with three small children: Eva (b. 1885), Clara (b. 1886) and Reg (b. 1891).¹¹ Compassionate friends and friends stepped in to help with the photography hobby helped him to recover.

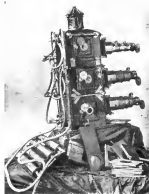
To supplement the Ballarat home's income, he set up commercial photo studio there.¹² A "to small" perspective with a gas-lit lamp block ("headlight") illuminator was required with the creation of permanent advertising slides on Saturday evenings in Ballarat's squares.¹³ Frank Barnett, excited by chance and recognized as potential for advancing Booth's Melbourne lectures in September 1891.¹⁴ Perry was sent to Melbourne with his projector, and the successful advertising experiment induced Barnett to explore no possibilities further. A real lecture tour, explaining Booth's social work text, *In Darkest England*, with around 30 slide photographs, was inaugurated in South Melbourne by Commissioner Thomas Fennell on 26 December 1891.¹⁵ The tour continued north along Australia's Eastern seaboard to 1892, clearing a healthy profit through a dramatic change.

After this demonstration of viability, on 21 June 1892 Perry



Master One of Perry's earliest narrative productions is *A Daughter of Inhumanity* (c. 1894) dealing with degenerate, alcoholism and finally murder – the case made after witness account of Charles, quoted for murder and finally captured by the Salvation Army. Photo from the *Library of a Daughter of Inhumanity*, courtesy of George Ellis, Salvation Army Archives, Melbourne.

Below: Perry's on-screen depiction of July 1896 episode of his on-screen conflict with *Andrew in New Zealand* (c. May 1896). This features the windmill scene, with the opening music visible in lower left. (reprinted with permission of the author of *From The City of Melbourne*). 15 July 1896, p. 3, courtesy of George Ellis, Salvation Army Archives, Melbourne.



was officially appointed as the equipment operator of lecturer Barrett's venture, and the Salvation Army's Lamlight Department was launched.¹⁰

Before Film

In shows typically included news of life in the slums juxtaposed with pictures of Salvation Army residential activity, pictures of prominent Army personnel, a "lecture reading" (an illustrated vocal tale, often told in rhyme) and perhaps a few local scientists' effects slides (chromographed to attract the children).¹¹ Audience participation was encouraged through the singing of illustrated songs and hymns, accompanied by the usual Salvation Army brass and female combinations. Imported slides usually predominated, but they were gradually supplanted by Perry's own photographic work on Australian scenes.¹²

These presentations of visual narratives had already reached a surprising level of sophistication. Mechanical contrivances on the projectors permitted transitional effects later adopted in motion picture practice, including fades, wipes and dissolves. Radiantium assistance was provided by photographing the scenic phases of story action in front of an unchanging setpiece, then showing consecutive images with connecting dissolves.¹³ Mechanically operated slides could animate the image more directly, showing a ship bobbing in a choppy sea or the venting of steam out of a windmill.¹⁴ Superior position was used to present falling snow over the death scene of *The Little Match Girl*, or lighting and blowing angels in the *Jesus Conquers Sinners* diorama.¹⁵ The dramatic effect of Christ's bleeding at the Crucifixion was produced by gradually superimposing a pattern of red roses onto the projected image. Many arrangements were hand-coloured to enhance their realism and impact.

Series of "life model" slides with actors posing on studio sets were the aptest antecedent of the narrative feature film. Perry exhibited many topical life model series, and some religious ones based on the 1870s ballads of George R. Sims, such as *Billy's Aton*.¹⁶ These had melodramatic images of the suffering poor with narration underlining their pathos in rhyme. Perry produced a few narrative slide sets himself, including *Are The Colours Safe?* (c. 1896), and *A Daughter of Inhumanity* (c. 1894), showing the Army's redemption of a murderer.¹⁷ Apart from "softening up" audiences before passing around the collection plate, these must have given Perry the grounding in visual narrative construction necessary for his later film work.

In 1895, Barrett returned to his native England. Control of the Lamlight Department passed to Perry for the next 17 years.¹⁸ In the same year Perry remarried, this time to Captain John Lee, who bore him a further son and three daughters before 1906.¹⁹ Mrs. Perry shared her husband's enthusiasm for the lamlight venture, and in partnership their team became more commercially the real of 1894, Perry had toured 50,000 miles, delivering more than 500 lectures in Salvation Army Halls and in the city streets around Australia, returning £2400 profit to Army coffers.²⁰ By 1896 he assembled a collection of 4,000 slides.²¹

Slide lectures were common in Christian ministry during the 1890s, with a burgeoning British industry supplying sets and projection facilities. The unique aspect of Perry's venture was its expanding scale. By the turn of the century, his outfit was unsurpassed, its team ranging more widely and with more operators than anything similar in Australia.

Three months into a New Zealand tour on 1 May 1896, Perry suffered a stroke which proved to be a blessing in disguise. At Motu (near Wanganui) in the North Island, a fire originating in a cabinet maker's shop spread to the Salvation Army barracks. Perry's entire lamlight plant and projection outfit was destroyed.²² He returned to his Melbourne headquarters to re-



Herbert "Commandant" Herbert Henry Booth (1862-1936), son of the Salvation Army's founder and founder of Australasian war films September 1899 in London 1901. The Commandant is owner and literary adviser (so-called Lumière Department operations during his brief absence). Photo courtesy of George Ffies, *Salvation Army Archives, Melbourne*.

Right: Perry's first movie projector, purchased in February 1897, is in the Watson's "Monograph" (contract camera) project. From *Australasian Photographic Journal*, 20 February 1897, p. 47, courtesy of Bob Latham, NISA, Canberra

equip the Lumière Department.

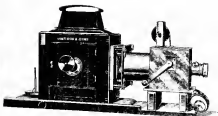
Within two months, Perry was back on the road with a "revue" lantern and gas lantern, greatly superior to the original.¹¹ The technology was rapidly improving, not only in gas lanterns and slide projectors, but in the increasingly commercial motion picture. Right opposite the Lumière Department's Bourke Street building, prophetic lanterns introduced movies to Melbourne in March 1895.¹² Journals rife with reports of movie projection indicated Perry's inclusion in his other business plans.

HUBBARD BOOTH

When Australasia's new Salvation Army Commandant, Herbert Henry Booth (1862-1936), arrived in September 1896, he "saw at a glance that the living pictures, worked in conjunction with life model slides, would provide a combination unfailing in its power of conveying narrative".¹³ The charismatic Commandant, the handsome younger son of Salvation Army founder William Booth, enthusiastically used his personal power to give Perry staff and finance. With Commandant Booth's literary ability linked to Perry's technical skills, the Lumière Department emerged as a powerful force for artistic propaganda.

An anonymous Salvation Army writer stated in 1901 that "when the first cinematograph was shown in Melbourne, [Booth] went for Major Perry, the operator, to make inquiries concerning it, the result being that, at a very early date, as far as this instrument was purchased [for the Army]".¹⁴ Until now, however, he makes this so strongly that they were Carl Hertz's film shows at the Melbourne Opera House,¹⁵ but Perry was not in Melbourne during Hertz's exhibition.¹⁶ It is more likely that the young soldier's displays of the first film projector offered for sale in Melbourne.

The earliest film projector advertised for sale was made from an Australian supply was the British "Monograph" from W. Watson and Sons of 78 Swanston Street, Melbourne, in February 1897.¹⁷ It was a small machine offered for 12 guineas and intended for amateur use. Accessories were available to convert it into a camera when required, and demonstrations of it were given at request at the Swanston Street depot by the photographic expert H. H. Baker.¹⁸



On 20 February 1897, the *Woe Crier* gave the first indication that Perry had a movie projector which he soon intended to demonstrate.¹⁹ The earliest known photograph of Perry's cine gun appeared in the *Woe Crier* on 21 August 1897, showing a Watson's Monograph and a French cinematograph.²⁰ The latter was not advertised in Australia until 12 July 1897,²¹ so that the Monograph is at almost certainly Perry's first projector—an early portable machine on trial.

TRIAL TOURS WITH FILM

On a Friday evening in March 1897, the staff at the Salvation Army's Melbourne headquarters were given a private exhibition of the "Monograph", with about a dozen one-minute French films.²² While Perry prepared Pausanias' scene and railway scenes, military parades, river boat traffic, a seaside tableau and a "ballroom's display", Booth announced plans for acquiring production and processing equipment.²³ Exhibition plans delayed these plans for several months.

Salvation Army film exhibition was not confined to Australia. In England, Adjutant Henry Howse acquired a Lumière cinematograph for fundraising purposes in March 1897, but he apparently had no production facilities until about 1903.²⁴ Salvation Army missionaries in Java gave "lantern and cinematograph" exhibitions early in 1901.²⁵ Brigadier Edward J. Parker of the American Salvation Army made and exhibited films from about 1903.²⁶ In the following years, Swedish Salvationists used film shows to raise social work funds.²⁷ Australian

Below: A small film projector was included in the earliest movie instrument. The earliest known in Lumière Department project is 1897 from the Salvation Army Archives, Melbourne, courtesy of George Ffies.





Above top: Perry and Friese-Greene from War City (Melbourne).¹¹ August 1897, p. 2. Middle: early rough photo of an Australian film producer and his gear. "The War City." "Photograph." You see the tripod in center. "It made like cameras and all that like only you see the little 'bellows' camera, and it's used still, popular like those cameras in Europe. (Elliott, Selwyn James, interview, Melbourne). Bottom: Perry in a glass in his studio in February 1898. His glass eye had been covered by an assistant. Note, as he looks forward, you can see reflections on the wall behind the Melbourne Salvation Army Temple (top of frame). Perry. The darkness was on the right of the studio. (Elliott, Selwyn James, interview, Melbourne). The camera was on the left of the production until 1907 and when not needed he kept one off at his home, the studio is one of Melbourne's finest late 19th-century ones. Courtesy of George Elliott, Selwyn James, interview, Melbourne.

Salvation Army films were shown in some of these theatres and music halls there.¹² However, none of these venues approached the structural scale of Australia's Lighthouse Department, with its five-year lead in screen entertainment prior to its usage of film.

Perry's public movie screenings began at the start of a Winter Australian mail tour at Albany on 4 April 1897.¹³ The French films, integrated with their usual slide presentations, attracted capacity audiences simply through the novelty of the medium. Fremantle's Town Hall was packed on four consecutive April nights, adding £100 to Salvation Army revenue.¹⁴ Perry successfully continued through Perth, Geraldton and the Coolgardie goldfields before arriving in Melbourne in June 1897.¹⁵ Booth, however, remained dissatisfied, feeling that film could only be fully useful in illustrating Army activities.

Back at headquarters during July and August, Perry built a copper-plate-contact film printer with an electric illuminant¹⁶, but exhibited no commitment to rural Victoria again despite completion of processing facilities. Finally, on 9 October 1897, the War City announced Perry's first successful production, a Melbourne

street scene filmed "after many exceedingly difficult experiments."¹⁷ Only a couple of films of Salvation Army activity were finished when, a week later, Perry left on a long exhibition tour of New South Wales and Queensland.

Christmas 1897 saw Perry recalled to Melbourne by Booth, the Queensland tour being completed by Adjutant James Dutton (1864-1942), on the first of his many Lighthouse Department assignments.¹⁸

1898: Serious Production Begins

With Perry's ability to produce films confirmed, Booth threw his full weight behind the expansion of the enterprise. Perry was ordered to supervise the construction of a glass and led studio on the flat roof between two sawmills behind their Melbourne headquarters. Inside the sawmill spaces on either side of it, he installed the Lighthouse Department's office and darkroom.¹⁹ By February, 1898, the completed studio was equipped with Perry's first professional cameras, a superb Lumière cinematograph.²⁰ Two full-time assistants, Joe Williams and Walter Rumble, were assigned to prepare life model slides and films, and to test exhibiting them afterwards.²¹ Dutton and Fobbes Bishop also occasionally served as propagandists. A scene painter was kept busy working on the 30 or 40 stroke backgrounds needed for each life model slide set.²²

In record Army music and speeches, Perry acquired the first of nine war isleslide photographs in April 1898.²³ It reflected mounting preparations from the need for increased lecturing. Within a year, they had 250 records, mostly cut by Lighthouse Department staff.²⁴

In months, the value of Lighthouse Department plans rose from £100 to £1000²⁵, and the studio became Australia's production centre until 1907, when other producers caught up. Today, few people know the original function and significance of the glass-walled room-roofing home behind the Melbourne City Temple.

Social Salvation

Booth's studio development was motivated by his need for personal evidence of Salvation Army achievement in illiterate lectures. Mrs Booth chose to use only slides for her "lectures", but Herbert Booth and the full "temple alliance" of slides, films and photograph records. His social work lectures, written about contemporaries with Perry, was the first long film and slide presentation fully produced by the Salvation Army, and it included Australia's first used amateur films.

The Lumière cinematograph used for this and for Booth's subsequent lectures, *Soldiers of the Cross* (1900), had an absolute maximum film capacity of about 100 feet, set by the size of its magazine and its built-in hand sprocket. It could not shoot as project films longer than 90 seconds.²⁶ Films and slides had to be alternated in presentation, with no clean news film action exceeding 90 seconds and no two film segments being shown without a break between them. This absolute restriction on the length of their films remained until Warwick Linsop replaced the Lighthouse Department's Lumière machines early in 1904.²⁷ Booth's usual work, *Soldiers of the Cross* and *Soldiers of the Cross* were both programmes of short films and slides, not continuous feature films.

Screenings of Salvation Army films were given by touring Lighthouse Department exhibitors from about February 1898.²⁸ Booth's first showing of some of these was at the Mural Front in the Melbourne Exhibition Building on 28 March 1898.²⁹ However, Booth's full social work lectures, *Soldiers of the Cross* films and 140 slides into a copper wheel, premiered at the Sydney Town Hall on 11 July 1898.³⁰ It evolved as Perry shot new illustrations while touring as Booth's propagandist, the assistant to



being modified accordingly. Scriptural subjects, dramatic tableaux, songs and announcements were interspersed to give the show variety. First shown as *The Commandant's Lamplight Lecture*, it was later called *The Salvation Army's Social Work in Australia* (September 1898–July 1899), but most frequently it was known as *Social Salvation* (July 1899–August 1901). In 1900, it was briefly called *The Austral Underworld* to match the title of Booth's 1898 social work report, which reproduced some of the narratives. By then, the two-and-a-half-hour lecture moved 275 slides of social work buildings, personnel and plant; with 25 one-minute films of scenes within those institutions – and in the Salvation Army generally.²⁰

As the lecture evolved, it tended to use staged archetypal case studies like “Bagawater Bob”, a lad who falls in with bad company, commits petty crimes and lands in the Salvation Army’s Baywater Boys’ Home. “There begins as a farmer and reverts society as a productive citizen. *Another episode showed an unmarried mother accepting custody and being sent to the Salvation Army Maternity Home*.”

Above: Expanding Lamplight Department staff. August 1910. Staff Captain Williams, Staff Captain Perry, Lieutenant Gumbell. Creation of George Ellis. *Salvation Army Archives, Melbourne, Reels. The Victory* (Melbourne), August 1899, p. 104.

Booth’s lecture differed from contemporary slide presentations of “poorhouses” along life, which tended to a more audience that the wickedness of the poor was self-induced. They were felt to feel appalled but not culpable. “Booth, on the other hand, charged his audience to assist in combating social conditions. Financially and spiritually. His work had a parallel in the better known slide photography of Jacob Rias, whose American book, *Among the Other Half Town* (1890), was a model of its type.” Sadly, few of Booth’s social work lecture illustrations survive today. Used records, red prints reproduced slides in the *Mio City* and in Booth’s 1900 social work report, *The Austral Underworld*, were known. In 1985, Army archivist George Ellis achieved a breakthrough in finding albums of Perry’s social work photographs in London. These have since been returned to the Salvation Army Archives in Melbourne. A few short strips of three of the film were reproduced in the Salvation Army’s monthly magazine, *The Victory*, in August 1898.²¹ These were correctly annotated and included in the author’s 1958, video *Infamous Film* (1991), which also includes a short version of a Salvation Army social work lecture recorded by founder William Booth in 1906.

Commandant Herbert Booth and Joe Perry used the lure of biograph entertainment to catch their audience off guard when the serious message of film was again interpreted. It was a new departure in film usage, direct propaganda, recited documentary, and completely unprecedented anywhere in the world. Booth’s social work lecture was the greatest of ambitious Salvation Army production, much more worthy of study than its sinister *Soldiers of the Cross*.

OTHER 19TH-CENTURY ARMY FILMS

The Lamplight Department shot film for propaganda, patronage and profit. Simple street scenes of Australian capital cities were filmed before 1900 and are vaguely mentioned in the surviving literature.²²

²⁰ Ellis has seen that the words “The T. G. Alliance” from the Salvation Army magazine *The Victory* (August 1898). This source of the Lamplight Department’s activities was written shortly after its inception but seems more concerned with the new media and than, of the, Army, can tell it more going than what happened in the past. In fact of film strips the Melbourne Salvation Buildings can be recognized. This was the original scene. The film was taken in late 1898. Richmond. Courtesy of George Ellis. Salvation Army Arch. Box 100, Melbourne.



Cry (Melbourne), 16 April 1898, p. 5.

5. Herbert Booth's Visit to Bayswater (Boys' Home, Warrarunga, shot 13 April 1898)

A series of films showing aspects of work at Bayswater farm, "The Eden", including:
a. Booth with the children
b. The boys at gymnastic exercises
c. Boys in cross-cut saw competition
d. Sheep jumping over fences surrounding their pens.

Photograph records of the boys were also cut during this visit. Earliest known reference: War Cry (Melbourne), 16 April 1898, p. 3.

6. Melbourne 'Metropole' Woodyards the Unemployed Chopping Wood for their Keep

Staff Capt. Joe Williams (Limekiln Department Officer and Metropole Manager) supervising unemployed "ladgies" clearing their breakfast. The Metropole was the forerunner of the "People's Palace" in King Street, Melbourne. A "tidbit" of this scene survives in the Penny album of social insurance photos, Salvation Army Archive, Melbourne. Earliest known reference: War Cry (Melbourne), 21 May 1898, p. 4.

7. Salvation Army Women Cadets Spring OH to Sell the War Cry (c. May 1898)

Shot outside the Women's Garrison in Elm Street, Richmond (present site of Epworth Hospital). Nine women were reproduced in The Victory, August 1898, p. 503. Earliest known reference: War Cry (Melbourne), 31 May 1898, p. 4.

8. A Hungry Man Stealing Bread and His Arrest By Police (c. May 1898)

9. Prison Gate Brigade Welcoming Released Prisoner at the Goal Gates (c. May 1898)

Films 8 and 9 were the first fictional narrative movies shot in Australia, and the first "made in Oz" production, intended for screening in theatres. Earliest known reference: War Cry (Melbourne), 31 May 1898, p. 4.

10. The Mother's Downfall (c. July 1898)

Young men in high-class garb "charm up" a girl and seduce a peevish. Two Salvation Army women intervene: the seduction. One marches the girl away while the other "berlabeled the man with her umbrells and left h on lying upon the footpath". Earliest known reference: The Age (Melbourne), 2 August 1898.

11. Paleremon Girls' Home, Victoria (scenes, shot c. September 1898)



Movie film of the Paleremon Girls' Home, Victoria. Coming Commandant Booth in September 1898. The film is accompanied by photograph records of the girls from their days at Social Insurance photos. Courtesy of George Edie, Melbourne Army Archive, Melbourne.

Aspects of film showing activities of the girls in the Paleremon farm house, including:

- a. Girls doing drill exercises
b. Feeding poultry
c. Girls greeting the visit of Commandant Booth.

The last film was accompanied by songs and choruses recorded on a photograph. See South Australian Register, 30 December 1898. Earliest known reference: Albion Daily News, 15 September 1898.

12. Maori Scenes (probably at Otaki), New Zealand (scenes, shot c. 1 December 1898)

"Two of these films" were shot by Peary and Booth touring New Zealand with the two of work lessons. En route Wellington to New Plymouth by train, a stop was made at Otaki where they were met by a Maori Salvation Army contingent, probably the subject of the films. Only one film was made in New Zealand before that, Opening of the Auckland Exhibition, shot by A. H. Whitehouse on the previous day. Refer War Cry (Melbourne), 10 December 1898, p. 9. Earliest known reference in Maori is late Australasian Photographic Review, 26 January 1899, p. 1.

CONTINUED ON PAGE 34

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Age Group	Total (%)	Male (%)	Female (%)	Male (%)	Female (%)
18-24	~85	~80	~80	~80	~80
25-34	~75	~70	~70	~70	~70
35-44	~65	~60	~60	~60	~60
45-54	~55	~50	~50	~50	~50
55-64	~45	~40	~40	~40	~40
65+	~35	~30	~30	~30	~30

[illegible]

The Pastorena State Fair Festival held a games in May 1978 when an earthquake devastated the Puall region and invited many small residents from including Wapona and Gerson. With many of the apocryphal stories destroyed and the local population living in tents, university students like Jacob and Peter Pastorena dressed their festival in tales including (Biblical) a (Canaan) (1978) (Hindu) (S. B. ...)

(1955) and "I walked to La Playa Americana Day, Bay Bridge 1970." The following year Jacobo and Rafael began their own film club, which soon quickly became a library. La Cinescola del Pueblo in 1982, La Ciudad began working with the Pordenone Film club Cinemascope (founded 1979) to launch a rich collection of New Yorker documentaries on Pordenone's "Vieja Ciudad" (Old Town). Festooners attending La Cinescola suggested that it be set up as an annual event, incorporating the new alliance to run a block. Screeners stopped, for the following year. The Pordenone Solid Film Festival was born, and from 1984 on, performers were joined by Paula Chappell Day, a gifted, vibrant, and an actress in Germany.

The most visible presence in the town of Portland was the elegantly groomed policeman in his uniform and helmet who paces the streets and stopping points each evening to promote order and discipline. And it was the young of Portland who were the most avid at the 1988 annual Portland night-night marketplace where popular European and American goods, costumes and planned items like the colorful, color-coded Louis Vuitton (in La Poudre) de Nuits Portland were

1955) and The Last of the Mohicans (1956) (reissued 1975). As Marlene bounded from the cathartes pit to take her star from my adolescent gaze at the phyllocladus (lines 30 and 35) there could play a contest of wills as much as of strength. There was to be purely reciprocal evidence of this between the weak and the not.

[illegible]

and life experiences, spent as well as on research with Jonathan Daniels of the Festival's 1993 Jean May Award. Postmaster takes the show all the time to film throughout the world. There are all kinds of films that no one else shoots, and it's like a huge box."

Throughout Italy there are many instances of an intense love culture existing in isolated little Piedmontese towns. As a bookshop employee at Galleria Vittorio Emanuele II in Italy said of the number of film books published exclusively in Italian: "Nothing beside books on talismans as different as Piedmontese Polenta, Eggs & Olives, Woody Allen, and the Italian corned beefsteaks. Total sale is five or six thousand per year. Camera Campione often publishes series collections – again entirely in Italian – picked the *Seguono* stations. The Piedmontese Festival in Pieve di Chisola (Italy) commented that what it gave was just the tip of the iceberg. Italy was fantastic, just a few years ago one of the world's most prolific publishers of film books. Indeed it is the fact that studying about film books was one of the country's most fashionable intellectual pursuits, particularly among its elite.

[illegible]

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their characters and locations. The trailer might better mix the ludicrous with its revelation of hidden parallels (using the second trailer) to the neither-white audience (but then it will be the convenience of the period as evidenced by Lillian Harris' *Summertime* [Sydney 1992] and Rex Ingram's *Satanstoe*).

Manlye Doolay and Jonathan Dennis had written companionate short histories at the New Zealand and Australian silent cinemas for the booklet, *Australasia and the Silentcinema* (Sydney 1988) available at the Festival (even so, Australian documentaries being considered better to look rather than attempt further internationalisation). Two short extracts from Baldwin Spencer's 1910 short piece (along with Frank Hardy's pleasure in the High House of the Governor [1916] and the Francis James and Vanessa Mulcahy *Children of the Storm of Gladwin* [1929]) were none of them exactly gripping as films (and would have been three years earlier with an introductory word or two). Other films including *The Silentcinema* show, finding advantage of a pre-screening talk, but others

as some of the Australian being lacked. In the last session, Made Community elder Warren Harris, in the company of Jonathan Dennis, used film to start a journey through New Zealand's post-colonial history, emphasising the creative collaboration between Maori on screen subjects and *Pakeha* (white) filmmakers. The 67-year old Harris accompanied the segment with Maori stories and songs and women of her dancing in cut-outs from the feature *The Devil's Pukeko* (Dunedin Southern Cross 1998) had a special progeny. Among the film-Maori offerings, *Paihia* (Dunedin) is *The Coast of New Zealand* (c. 1916) stood out as a gem for all time, glowing with spectacular images and a poet on screen as a new pen, complete with original hand colouring.

Podemir's selection to grille the year 1910 gave the audience ample scope to anticipate what in the digital and techniques of that particular year. Among the reasons 1910 was chosen – apart from its commemorating an 80-year span – was that it marked the start of film production in Hollywood, the transition from

silent to sound, the beginning of a plethora of eventual export through to a plethora of wandering or mundanely possessive narratives, essentialist histories, and films with postcolonial stage tokens redeemed by cinema's history. At least a couple of the offerings had usual and additional approaches missing enough to inspire discussion today.

Formed in monochrome were two 1913 films from America: *Philip Brinkley's Daughter* and D. W. Griffith's *The Mothering Heart*. The 18-minute *Daughter* is the more visually adventurous, showing a mother and baby in a remote house under threat from a prowler. Especially striking is a close-up of the prowler lined from above as he stares defiantly up at the mother who is depicted from high in a low frame, so there is very little seen of showing wife and husband (or the phone as the girl is there for the house) and after the husband has taken a car to rush to the rescue, child of a pursuing police car reflected in a rolling side mirror. *The Mothering Heart* is concerned to celebrate Lillian Harris' 100th birthday (her actress died, aged 98, in February 1993) since it is about an marriage of a husband's first affair with a woman that he and his wife (Glad) have seen for the first time in a crowded cinema. Coverage of the initial flirtation, his looks and smiles in full view of Glad, is built up to the association of them that make the wedding and Glad's ensuing fury all the more palpable. Glad wrote in her memoirs how she fought to give the idea that before she married that she was just going with Griffith because of her otherwise 'lacking' as a film underplaying and emotional truth that helps to give the film much of its poignancy and a ground to be a maternal father's heart.

Another film with a wandering husband, the newly released *Daughter of the Desert* (August 1913) was one of the most potent yet also most haunting and admired films screened at Podemir in 93. At 927 minutes it was the longest and most expensive distributed film made anywhere up to 1913 and its failure to premiere (the American market was a major blow to Kalem, its producer). The first 25 minutes or so, with a doctor trapped as some looking after a young children who eventually died with a disease as impact that longest. The wife impudently and unthinkingly played adding fuel to the husband's desire to follow a female dancer to Arizona. When the doctor loses interest the doctor dies, seemingly without purpose, almost dying after news of his wife's death. In the final reel he is rescued back to find a boy and a woman who persistently over a span of months has been the motive to cure him.

Among the other American offerings were 1913 with two films pioneering that genre which have little. The first *George Loane Tuxton's Traffic in Souls* was (because of its huge success) one of the most influential at America's early feature length story films. Inspired by the Houstoner's *White Slave* Report and New York District Attorney Whitman's investigation into the Vice Trust. *Traffic in Souls* was, according to Terry Ramsaye produced without the usual



JAMES MACDONALD: 1st film director to use a camera (shown at the Festival in 1993)

with the Festival wanted to increase the number of introductions, listing the film, who was present, able, speak for themselves.

Another exception was made for the New Zealand film, which had the benefit of live introductions and commentary. The two programmes of New Zealand film – the first being a double collection under the title *Treasured Images of Light from Australasians* – started the silent being two series of ethnographic films shot by James MacDonald between 1904 and 1905 – were a delight to be ordered and handled evenly: they had an endearing quiet and lightness of touch which put New Zealand's short film into as much perspective

short film to feature – and the last pair that an equalised and equalised between the two super powers of film – the US, France. Early Denmark and the lesser talent. *Sonoma* (1910) Chaplin drew interest with Mack Sennett led to the birth of his tramp character. Griffith left his film to play. The birth of a Nation and Victor Sjöström began the golden age of Swedish cinema with his first feature film. *Ingelberg* (1910) was also the first year that France's *Pathé* returned to a cinema game that with victories, is with us still.

The 1913 films screened at Podemir differed at quickly as, as it could be imagined – from the subtle as with *Ingelberg* (France) and *Lillian Harris's Lillian of the Desert* (France) through to the more raucous with *Daughter of the Desert* (Kalem) and *Wreck of the Titanic* (Germany). These

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NEW ZEALAND

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ARTHUR THOMAS (JOHN HARRINGTON), AND THOMAS THOMAS (JOHN HARRINGTON), JOHN HARRINGTON (JOHN HARRINGTON) (JOHN HARRINGTON)

A SHORT HISTORY OF FILM IN NEW ZEALAND 1977 – 1994

THE LATE 1970s

When discussing film in New Zealand, it is perhaps a surprise to many foreigners that Jane Campion's is not the name that most comes up – or even the first. Undoubtedly, the modern lexicon begins with Roger Donaldson and Geoff Murphy, moves on to Vincent Ward, and only recently takes in Campion and Peter Jackson. (If one looks at pre-1970s cinema, the two figures who tower largest are Rudall Hayward and John O'Shea.¹)

To understand the importance given to Donaldson's and Murphy's contributions, and the near reverence in which they are held, one has to go back to the first spark of the renascent New Zealand cinema. This is usually dated at 1977, the year Roger Donaldson's *Sleeping Dogs* and Geoff Murphy's *Wild Man* went into theatrical release.



MURPHY WITH COLEEN GARDNER (1977) AND J. J. LEE

WILD MAN

Originally a schoolteacher and member of the Agents Savage Company rock band, Geoff Murphy started working as a director of shorts and documentaries at the New Zealand Broadcasting Corporation (NZBC). His first feature, *Wild Man*, was in fact commissioned as a 30-minute episode of the *Blackie* television series. In a 1980 interview, Murphy recalled:

Wild Man was an opportunity seized. We had very little money and no time for script development, so any of those things necessary for making films that we had a chance, so we went for it and got it. I think the film is remarkably successful within those parameters.¹

Murphy wrote in the excellent *Film in Australia: New Zealand* (1992):

Wild Man was shot in 16mm and blown up to 35mm for release in 1977. [...] Film makers used all manner of deceptions and ruses to fund these films. *Wild Man* required very little. It was cheap, and it showed. It cost around \$23,000 to make and about \$30,000 to blow up to 35mm.²

John Bennett, the film's executive producer, recalled:

I looked at the rough cut and thought it was amazing, so we decided to let it sit in can for 72 minutes [...] We then put a half hour film (about *Frank Duggs*) in front of it, and put our [all] New Zealand film packages.

I think *Wild Man* is an *Mean* rough-cut from an Amalgamated Theatre, who said they'd give it a go [...] We hoped the thing would run over weeks in Queen St., Auckland, but no one's ever surprised it ran out. The program is a stain throughout the country.³

Murphy:

Although a few other films had achieved limited release through the independents, [this] was the first mainstream release of a New Zealand film for 11 years.

To everyone's amazement, it took over \$100,000 in the box office! [...] We lost about \$8,000 which, in the context of New Zealand films, makes it very successful.

SLEEPING DOGS

Roger Donaldson is Australian-born, but went to New Zealand at age 19 to undertake the Victoria draft. He has professed to be known as a New Zealander ever since.

At first a still photographer, then a director of television commercials and documentaries, Donaldson ventured into feature filmmaking with *Sleeping Dogs*, the story of colonialism's repression in a modern New Zealand. Just after production Donaldson wrote:

I think *Sleeping Dogs* has something in common to my Civil War-era art depicting loss in many parts of the world. Although they don't all suffer from events as violent as those in the movie, there have been plenty of indigenous in the last few years that New Zealand is becoming a contracted democracy. If *Sleeping Dogs* has a lesson, it is that we should be aware of giving anyone too much power in the belief that he [or she] won't abuse it.⁴

Sleeping Dogs was one of four New Zealand films widely and successfully released in 1977-78, along with Michael North's Academy Award-nominated document-

tary, *Off the Edge* (1977), Tony Williams' *Solo* (1978), the first Australian New Zealand co-production, and *Wild Man*. Geoff Murphy, who did the special effects on *Sleeping Dogs*, recalled:

Roger Donaldson managed, against all historical evidence, to persuade investors that *Sleeping Dogs* could make a profit. With the biggest budget, probably about \$400,000, it was the most expensive of the four films. It was the surrogate of the box office, taking nearly half a million [...]. It seemed that New Zealand audiences could respond very positively to New Zealand films if they were pitched the right way. [...]

Sleeping Dogs in particular showed there was energy and skill in the independent film industry, which if it could be harnessed might take us somewhere. They also demonstrated, by their profit response at the box office, that a film industry could not exist without some form of patronage. We were too small. The going was just too tough.

And so, for one fleeting moment in 1977, the independent film industry did get together. We formed the New Zealand Academy of Motion Pictures, and with the collaboration led by Bill Shaw and John Collins lobbying governments directly, we set about winning terms and subsidies to newspapers and publishers, holding public meetings and seminars, making press releases, thus putting

MURPHY WITH COLEEN GARDNER (1977) AND J. J. LEE



up our arguments and generally preparing to do battle for the establishment of a film commission for the funding of feature films."

NEW ZEALAND FILM COMMISSION

All the lobbying paid off when, in October 1977, the New Zealand Film Commission was established by Arts Minister Alan Hague. One year later, the New Zealand Film Commission was for real by act of parliament, and opened its doors on 13 November. Bill Sheat, a lawyer and former Chairman of the Arts Council, was made the NZFC's first Chairman. The Commission's legal and financial functions were, and still is, to "encourage, and also to promote and assist in the making, production, distribution, and exhibition of films."

Bill Sheat recalled in 1980:

Lots of people played a part in the long process of establishing the NZFC. I think we were very fortunate in having a sympathetic Minister for the Arts in Alan Hague, who was very receptive and was able to get the idea through on a Cabinet level. He was also instrumental in getting funding for the Commission from the Lottery Board. [...]

We put up all the arguments [on government]. We stressed the cultural issues, and the whole question of national identity – the fact that our media were completely self imported products and the need for New Zealanders to be able to identify with something of a New Zealand nature.

We also advanced economic arguments. Luckily, at that time *Sleeping Dogs and Off the Edge* had done so impressively well at the box office, so we were able to call attention to export success, claiming that every seat that's bought for a New Zealand film represents money that isn't going out of the country. These are arguments that the government at very short notice should be able to handle in economic matters.¹⁴

That second year, 1978, also saw the release of David Rippi's *Angel Mine*, an erotic fantasy about an affluent couple and their wish-fulfillment world of black leather and ponds music. (For a complete list of New Zealand features, see Chart 1, at end.)

The next year, three films went into release: Geoff Savron's *Shin Deep*, John Bain's *Middle Age Spread* and Paul Mousnier's *Sons for the Bottom Home*. All had NZFC financial involvement (about \$400/\$400 each), to a maximum of 50 per cent.

Dan Blakeley, the NZFC's first executive director, said in 1980:

On average, the Commission's involvement has been between 40 and 45 per cent of cash budgets. Around 30 per cent has come from private investors early on, and the rest normally comes from some form of producer input – either through his own services and facilities, a facility company, or community involvement, such as a city which has thrown its streets open.¹⁵

The NZFC gave private investors priority on returns (investors received 70 per cent of break even, the NZFC 30%), so that it was possible for the investors to recoup all their investment before the film went into profit. Hence, the focus for long-term private investment was looking shaky. Blakeley:

[...] while private investment is increasing, it's getting harder to obtain. The financial community has woken up to the risks involved in film investment and, unless there is some offshore and possibly some pay-tell money, it's going to be harder to talk them into it.¹⁶



FROM LEFT TO RIGHT: GEORGE LUTER, ALAN HUNTER, AND DIRECTOR GEORGE COMPTON. COMPTON WAS SUBJECT OF THE 1981 FILM 'THE CHAIRMAN OF THE NZFC BOARD' BY JOHN BAIN.

This certainly proved to be the case.

John Barrett, for one, put down the late 1970s burst of feature activity as "a direct result of frustration over not being able to get anything on local television [...] the lack of activity in the television business led me into feature film production."¹⁷

Television had been a major investor in New Zealand films (such as *Sleeping Dogs*), but the NZFC's inception was a convert's wet income for opting out totally. Barrett:

If anything, it made television feel more threatened. In fact, the day the NZFC was set up, the chairman of the television corporation sat, at effect, that pressure themselves now had a hand to which they could go and the NZFC was now absolved of any responsibility of giving them money. The NZFC commissioners believed no change that a matter, but the television administrators had very courageously looked the politicians who didn't really understand the way feature work made television.¹⁸

On the NZFC's attempts to intervene, Sheat said:

To say our approach to broadcasting [was] disappointing is the most charitable way you could describe the situation. One of the earliest things the Commission did was to draw the attention of the ministers to the fact that the number of programs they were commissioning from the film industry was virtually nil. The reaction was not positive at all.¹⁹

THE 1980s

The 1980s began with great uncertainty, buoyed by the formation of the NZFC but disappointed by the attitude of the NZBC and the lack of any substantial private investment. But things would change, and rapidly. Lawyers and investment bankers discovered ways to maximize tax breaks through investment in films. As in Australia, there was a sudden mushrooming of product. In 1982, only five features were made, but in 1983 there were 12 and in 1984 it peaked at 17 (see Chart 2).

The New Zealand industry was also encouraged by the public success of such early 1980s films as John Laing's *Beyond Reasonable Doubt* (1980), *Goodbye Pork Pie* (Geoff Murphy, 1981) and *Smash Palace* (Donaldson, 1982). There were fine films, too, that did less well, such as Mike Newell's brooding, disturbing *Bad Blood* (1981). Others, like *Battletruck* (Harley Cokkiss, 1982), were classic tax films and not overly memorable.

BEYOND REASONABLE DOUBT

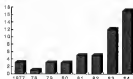
John Laing's film is an effective recreation of the Arthur Allan Thomas case, where a farmer was wrongly convicted of murder. Australian author David Yallop had written a best-seller about the case in 1978, while Thomas was still in jail. Producer John Bennett decided to make a film and set up the controversy (as it is in Bennett's words). But just before filming Thomas was pardoned. Bennett recalled:

It was an incredible feeling. Obviously it was highly desirable from [Thomas'] point of view, but we had developed a film [script] which was intended to leave people in an extremely angry state of mind. [...] I contacted Yallop, a week later he was in fact leaving the film.¹⁴

John Laing added: "It was one of those things that made us make the film more a character study. No longer did I feel we had to be designed to get Thomas out of prison."¹⁵

14. John Bennett, interview with author, 1999. 15. John Laing, interview with author, 1999.

Chart 2



The pardon, however, only increased public interest in this still officially unresolved case, and helped make the film a major critical and box-office success.

GOODBYE PORK PIE

Geoff Murphy's second feature, *Goodbye Pork Pie*, is a fast-moving comedy about two adventures who drive from one end of New Zealand to the other. When interviewed during production, writer-director Geoff Murphy said:

I didn't have much desire to make features [...] because I couldn't see how it could be done and make a product worthy of a broad release. I knew it would lose more than the market could possibly sustain, and I couldn't see myself furiously telling me to stop the money.¹⁶ It really only became a possibility with the establishment of the Film Commission.¹⁷

The idea for *Goodbye Pork Pie* came from Chris Thompson, a freelance film producer, who told Murphy a story about how he was hitchhiking one day and was picked up by two very odd people. Along the way, they stopped at various places and sold him out of the car. Eventually Thompson realised it was a rental car they were paying off.¹⁸



Marphy collaborated on the story script with Ian Munn, an actor who would also become an important New Zealand director. The film was financed in the manner common at the time: Marphy.

The first thing we did was to form a consortium of private companies — an equipment hire company, my service company, and a sound production company — which put up \$70,000 in the form of services and facilities. Then we went to the Commissioner, who agreed to accept. So we already had the film two-thirds financed before we started looking for a private investor, but it took a while. The idea had a tremendously polarising effect on people, because it's anti-materialist, and financiers are very nervous about property.¹¹ [...]

Marphy also recalled:

With *Goodbye Pork Pie*, what I wanted to make was a film that would be very popular — which it was — but which also in all its glaze about an individual's reaction to a terribly over-regulated society, and the desire for them to set their own goals, no matter how absurd they were. But I didn't want to put that message in huge letters, so that the audience felt I was giving them a sermon.¹²

The NZFC's sales and marketing director Lindsay Skelton adds:

Goodbye Pork Pie held back in release for 12 months. During that time we translated the New Zealand public with news of its institutional successes. By the time it was released, the people were cynical. They couldn't hold back any more. Everybody was in.¹³

Goodbye Pork Pie is the third top-grossing New Zealand movie in New Zealand, having just been overtaken by Jane Campion's *The Piano* (1993), which had no New Zealand investment, and which is now the number one film, ahead of *Footrot Flats: A Dog's Tale* (Murray Ball, 1986).

When one considers as well that *Come a Hot Friday* (Ian Munn, 1985) is still the number 4 top-grossing New Zealand film in homeland (the Geoff Marphy, 1983) number 5, one senses the magnitude of those early 1980s successes. Not even the much applauded *An Angel at My Table* (Jane Campion, 1990) has duplicated those early hits, although in number 6. (See Chart 3.)

Of course, if the box-office figures were translated into 1994 dollar values, the relative success of those early 1980s films would be even greater.



AND YOUNG (FROM LEFT) IN *SHOCK TROOPERS*, *SHOCK TROOPERS* (2000)

OTHER KEY FILMS

Roger Donaldson's second feature, *Swamp Palace* (1982, number 9), is the story of a rising dancer's marriage breakdown. It dramatically confirmed Donaldson's reputation as one of New Zealand's best craftsmen and a filmmaker with a good sense of his audience. In 1987 Donaldson recalled:

I'd people pay three three bucks to go over the moon, and they expect to see stuff that's comparable to the best American, French — whatever — movies. If you can't deliver *Star Wars* terms of the special effects, you've at least got to deliver something that gets them going — something that's controversial in some way or another [...]

I'm quite committed to the New Zealand film industry. Well, I'm committed to my own movies, really. The New Zealand film industry is something that's just happened. There are real advantages here, though *Swamp Palace* is my movie, and I wouldn't have made it anywhere else. I definitely have more chance to make my movies here, in Los Angeles, I'd be just another back dancer.¹⁴

Despite these sentiments, Donaldson left for Hollywood almost immediately.

Ute (1983) is Geoff Marphy's third feature, and his second major box-office success. It is the anti-bureaucratic tale of a Europeanised Maori who, on seeing the corporate managers of his tribe by the Polka (Europeans), turns on his former masters and attacks — mortifies. At the time of the film's release, Marphy said:

The real conflicts of this country have not changed at all. What the director is that violence is part of the human social fabric. The same violence is here today, it is just that the nature of it has changed.¹⁵

As with *Goodbye Pork Pie*, Marphy tried to keep the message clear but subtle:

People go to a film for some sort of release and/or entertainment, and I feel an obligation to give them what they go for. The sort of film I achieve most are the ones that succeed in doing that without shortchanging the other side of things.¹⁶

The cost \$3 million, a long way from the poverty-level budget of *Wild Man* and an indication of how the industry had come to grow.

Come a Hot Friday, based on the novel by Ronald Hugh Monroton, was the directorial debut of Ian Munn, writer of *Sleeping Dogs*. *Swamp Palace* had several other films in common: a couple of box office misses; a cast comprised of a small North Island town in the 1930s. Nick Roddick, a former editor of *Cinema Papers*, writes:





A MAORI TALENT IS CAPTURED BY THE FILMS. MAORI ARTISTS APPEARED.



WAIKANGI WARD IN A COSTUME. A SPECIALTY ARTIST.

More than any film since *Jessie's Palace*, it captured the spirit of rural New Zealand, though not in a nostalgic or condescending way. Maori's style is definitely in the over-the-top category. But it is consistent, reaching its limit in the performance of Maori comedian Billy T. James as the Tamate Koi, a colorful hero. ¹⁷

Lucy Shawlin adds:

The key element of *Carew & Pata Pata*, apart from the fact that Les Maori had made an extremely funny movie, was Billy T. James, who is now dead. He was a uniquely high-profile television comedy star. Although he rarely had a cameo role in the film, everybody was drawn in by Billy T. James.

As for Geoff Murphy, he commanded his extraordinary run of success with the sci-fi adventure *The Queen Earth* (1983) (now has 10). Zac [Bruce Lawrence] woke up to find himself alone in the world; everyone else has vanished as a result of a dimensional experiment that got out of hand. Nick Roddick:

Murphy has produced leading independent moments of cinematic humor with an edge-of-the-seat adventure movie. Whereas in *Goodbye Pork Pie*, the jokes and the events in motion usually, and in *On the Verge* juggling with history and the audience's expectations left many uncertain as to whether they were watching a New Zealand version or a screen shot of neoconformist history, in *The Queen Earth* the issue is unclear. [...] Like *On the Verge*, *The Queen Earth* is clearly the work of a comic filmmaker – of someone who cares about his craft and what he does. ¹⁸

THE CHINESE-BOY (LEFT) (JAMES) AND WAIKANGI WARD (RIGHT) IN *MAORI*. THE ARTIST: GUY A. HILL (REPRODUCED).



Ngil (1984), Wairangi Ward's first feature after several award-winning shorts, was not a local hit like these other films, but it was a remarkable critical success around the world. It was also the first New Zealand feature to be invited to *Competition in Cannes*, the sign of a respect that dwarfs that of countries many times New Zealand's size and with far stronger industrial resources.

Ward's story, of an 11-year-old girl who does battle with a mysterious stranger on a remote New Zealand farm, is striking evidence of the talent that would most completely flower in *The Navigator: A Medieval Odyssey* (1988) and *Map of the Human Heart* (1993).

THE TIDE TURNS

Even though 1983-85 were the boom years in terms of production, things had begun to stir. There was growing concern within government that not all film business dealings were above board. Two initiatives were taken. First, government announced that the tax period would officially be brought to a close. Malina Ivanova, the present finance director of the NZFC:

In 1983, the tax laws were changed in such a way that they disadvantaged private investment in film. All the long-hauls were closed and, from the magic date of 10 September 1984, no new film projects had the ability to attract private investment with the generous offer of a 150% write-off.

There was still a period, though, during which projects that had started before that date were permitted to complete production and post-production under the old regime. It took till 1986-87 before a large number of these projects were completed. ¹⁹

Lawyer Bill Shear took, "The main contribution of the tax period was to cause the private investment sector, such as it was, to step up considerably." ²⁰ John Barrett, now at South Pacific Pictures, a wholly-owned subsidiary of Television New Zealand, has a more positive view:

People still talk about the tax regime, but my own view has always been that the abundance of tax money enabled us to coast the infrastructure we have today. We were able to get the equipment and to keep people in.

I recently did an analysis of films funded by tax money as opposed to less funded by the NZFC. I found that the percentage of hit, critical and box office, was exactly the same. ²¹

In fact, Anthony L. Giamane did the same exercise in Australia, analyzing FFC films and SBSA films. Giamane found they too

born a satisfactory degree of public awareness. They have come and gone without enough people knowing about them.

In 1987, there was Barry Barclay's important *Maoi*, the first feature directed by a Maori in New Zealand (see "Maori Cinema", pp. 39-41).

The next positive sign for the New Zealand film industry was the emergence of a young filmmaker of singular passion and determination.

BAD TASTE

Peter Jackson began his directing career at the age of nine when he shot a World War II epic on Super 8. About two more Super 8 films, he began a 20-minute short, *Roots of the Day*, but this kept expanding into the house-ling and so-called Gales. *Big Day* The NZFC then stepped in and helped the film develop even further: to its final length of 24 minutes, resited yet again as *Bad Taste* (1988). Jackson not only wrote, produced, directed, photographed and co-edited the film, he also played two parts in it.

One of the most dramatic debuts of the 1980s, the film instantly won international regard, winning the Special Jury Prize at the 17th Paris Festival of Fantasy and Science Fiction Films. Just before the film's release, Jackson said:

The idea of making an outrageous, over-the-top movie had appealed immensely I used Kenneth Royle's *Myra Carno* as a model. I think of *Bad Taste* as a live-action *Tomb and Jerry* cartoon - that's all it really is.

The film has a strong New Zealand feel about it in the scenery and locations and so on, and thousands of people overseas are going to see it. It is important for the [New Zealand Film] Commission to be involved in a variety of movies, and *Bad Taste* is just as much a New Zealand movie as any other movie made here.²⁴

Two years later Jackson made the "X-rated" puppet nightmare, *Moe's Fables*.

NEVER SAY DIE

Three years after *The Quiet Earth*, Geoff Murphy returned to the screen with *Never Say Die* (1988, number 11). It is a spoof of the James Bond genre that has echoes of the action-chase style of an earlier Murphy film. *Nai* (Niki Nicolaides) wrote in *Variety*:

Never Say Die is an upmarket version of Geoff Murphy's 1981 road movie *Goodbye Pork Pie* and could run his reputation New Zealand's funniest and most successful director.

Never Say Die is long on action and on chaos and short on collective story flow [...] Murphy is a filmmaker of serious concern who often seems overpowered by his delight in technical acrobatic ellipsis.

Never Say Die should do well on the home market [...] Off shore, it may need more careful handling.²⁵

Nicolaides was correct. While not known outside New Zealand (the film appears not to be in any "Movies on TV" guide), at home it was a hit. Murphy was now in the commanding position of having directed four of the ten top-grossing New Zealand films of all time.²⁶ Not counting the no-budget *Wild Man*, that is a 100 per cent record of hits. Shelton:

Geoff Murphy made, in quite rapid succession, four immensely popular New Zealand movies for New Zealand audiences. They also sold very well internationally and I thought Geoff was going to have a lifetime career as a popular New Zealand filmmaker. So I was quite surprised when he went off to Hollywood and did *Young Guns II* and his other Hollywood movies. He is still working very successfully in Hollywood, with *Forever* and so on.

Alan, Murphy and Donaldson were not the only New Zealand filmmakers to cross overseas. They were merely at the forefront

of a talent drain that continues to this day (see discussion in "Issues", pp. 32-33).

A BRIEF REVIVAL

Foodaction picked up briefly in 1988. It was a very lively period with Vincent Ward's *The Navigator: A Medieval Odyssey* (number 7) in Competition at Cannes and generally acclaimed. Peter Jackson, the same year, was decorated internationally with *Bad Taste* and *Maoi* also became the second Maori filmmaker to complete a Maori feature with *Maoi*.

Vincent Ward's second feature was an even bigger critical success than *Vigil* and established Ward as a director of world standing. This stark tale of "five men and a boy travelling from a Middle Ages ravaged by Black Death to a post-apocalyptic industrial horizon and glen"²⁷ is at times brilliant analogy of two worlds, two sets of expectations and realisations - and the frightening parallels within.

Not that the film had been easy to set up. Ward moved to Australia when the money fell out temporarily. It was finally structured in an Australian-New Zealand co-production by producer John Maynard, who along with David Henery and others highlighted points from Tasmanian productions. Unlike *Vigil*, however, it generated a critical response and box office in New Zealand.

The 1988 revival which *The Navigator: A Medieval Odyssey* typified was, however, rather short-lived. Shelton:

The low point of the industry, as it were, was reached in 1988-89, when there was only one feature completed and on show at Cannes, Richard Redford's unfortunately titled *Zelig*.²⁸

Judith McCann, who was appointed executive director of the NZFC in 1988 (and left in early 1990), recalls:

There were a number of projects that the Commission had, at various stages, made conditional commitments to part of their financing, but they were unable to get the balance of the financing together. There was virtually no money in current proposed to make the risk, even on *An Angel at My Table*, which had pre-sales and numerous guarantees in place for just over 33% of its budget.²⁹

Because of this a tax issue, exchange of policy was wrought on the NZFC, Shelton:

Things started to come right again when Judith McCann arrived at the Commission. She observed that there was virtually no production happening, and got the board of the Commission to look over the industry back again.

McCann:

The Commission took the outrageous step of 100% financing a number of films, including *An Angel at My Table*, to ensure that they went into production. This is virtually the only period where the NZFC fully financed features, though we have been the sole cash owner on some films by first-time feature directors.

Of late, there has been increasing awareness of money coming in from other sources. We are still the majority owner when films are fully financed in New Zealand, but increasingly there have been co-productions with Australia like *Alma* (Myron Simpson, 1993). There have also been substantial off-shore pre-sales in Peter Jackson's new feature, *Heavenly Creatures*, and John Reid's *Telling Lies*. This is really encouraging.

AN ANGEL AT MY TABLE

An Angel at My Table, Jane Campion's award-winning film on the life of Janet Frame, was shot in late 1989 and premiered at Venice in September 1990. *Passer Passer*, that indefatigable supporter of Australasian (and world) cinema, had in fact tried to convince Campion to train just on all of *An Angel at My Table* in Cannes that year, but Campion insisted it was a mini-series and not a feature. Shelton:

In fact, we did have it on video at Cannes and surprisingly showed it to a few people, including the director of Venice. That's where he saw it and said he wanted it.

It was the Venice decision to invite it, plus the response from other theatrical people who looked at it in May 1990 in Cannes, that pushed us, after long discussion, to persuade Jane Campion and her producers, Budget Line, to agree to allow what they had made as a television mini-series to be converted into a theatrical feature. There was quite a long-drawn-out discussion before they were willing to change their minds. The rest, of course, is history.

An Angel at My Table is the most successful film the Film Commission has ever received in New Zealand. It was the 1990s answer. It's also the most successful film we have ever received in terms of international awards, international acclaim and international distribution.

The decade could hardly have ended on a better note, as the new one began.

REPORTER: PAUL AND JANE CAMPION; AN ANGEL AT MY TABLE: JOHN HODGINS; AT TABLE WITH ME: JANE CAMPION; THE FROTHING ADONIS: ALAN MARSH; THE LAST OF THE GOLDEN WEATHER: ALAN MARSH; THE LAST OF THE GOLDEN WEATHER: ALAN MARSH



THE 1990s

New Zealand cinema was notably resurgent in 1990 with not only the release of Jane Campion's film, but also Gaylene Preston's *Ruby and Rata*, Martyn Sanderson's *Flying Fox in a Freedom Tree*, based on an important Polynesian novel, Gregor Nicholas' caper, *User Friendly*, and Peter Jackson's *Meet the Feebles*, among others.

Unfortunately, 1991 was a bit of a down again. The highlight was Barry Barclay's *Ta Aroa*, the third Maori feature. Other films included *The Roversing*, Julia Day's movie about the flax, which overseas markets found a little underworked, and Dale Bradley's *Chances Are*.

1992 saw the release of Len Muir's *The End of the Golden Weather*. The film, scripted by Muir and Bruce Mason, is based on a much-loved classic of theatre.

Mason's one-man play is the account of a boy's coming to terms with the difference between expectation and reality, between social codes and private behaviour, in 1930s New Zealand.

Geoff (Stephen Falkous) is on holiday as a policeman's son, down where also meets Pipo (Stephen Papp), a more unusual young man. His wealthy parents see him as a socially inept and wish to keep him out of public view. But Geoff regards Pipo as a hero, especially when he shows himself a good at swimming. As the town has a New Zealand champion strongly coming up and down the beach with (gasp!) medals, Geoff is his devoted fan, Geoff sets a way for Pipo to prove to the world how remarkable he is. But after a devastating start, Pipo fails.

The lack of overseas response to *The End of the Golden Weather* (it has been turned down at least twice by every Australian distributor, see "Landsey Shelton", p. 51) is pushing it as a tremendously rare of the most interesting and successful New Zealand films of recent times. Perhaps the reason, which is about disillusionment, is too much a "Newman". Certainly, if the film were remade in America the conclusion would be changed.

But the film is admirable for the tough choices it takes, for a realisation that all forms of "specialness" are unique and sacred, should not, be judged by 'norms' of cinema. Of course, everyone would like Pipo to win the race, but why should human competitiveness be a measure to evaluate the special of this world?

Also on release in 1992 was David Blyth's *Moonrise*, one of several recent attempts to bring in an offshore name actor (in this case Al Lewis from *The Moonmen*) and use him on film for the good of the movie. *Landsey Shelton*.

Lewis proved to be of some value in getting sales deals for the film and he obviously helped to get a sales deal for the film in the States. It did open a lot of business, which might not have done without the useful name.

Concerns over imposed actors have not involved the controversy in New Zealand that they have in some other countries, such as Australia (see "Janet", pp. 35-36).

In 1992, there was also *The Frothing Adonis*, the second feature by Alan Marshall, one of New Zealand's most highly-regarded directors of photography, and Alison Maclean's *Cash*. Selected for Competition at Cannes, *Cash* certainly helped enhance Maclean's reputation as a director of talent, even though it was seen by most as a major disappointment after her striking short film, *Katchum Sack*.

Meanwhile, government Peter Jackson was back with *Branded*, a black-comedy thriller movie, which sold worldwide and firmly

reestablished Jackson's reputation as a director of significant talent. In his review of the film in *Cinema Papers*, Karl Quinn writes:

[W]hile *Braindead* is a no-godzilla – on occasions, Johnsons – except (or worse) through rules of blood and byline of gore, there is something queer unworking about it as a sub-cultural level. The Oedipal conflict between Loral (Timothy Balme) and his group-ugly Mother (Elizabeth Moody) is the most apparent example [...] The finale, in which Moody appears as a giant bare corbier with toothy upper ready to gobble Loral up, is both the core's apocalyptic use of this theme, and the dispositive realisation of an unworked gaze which has Loral's stare as the Mother of all Zombies.

[...] *Splatter* aside, *Braindead* shares much with Lee Forrester's *Save the World* (George Miller, 1987), more notably an unshakable red willingness to sustained notions of political correctness and good taste when dealing with some undeniably bloody issues. Whether we are to look on brother Jackson and Miller far boldly going where no one has gone before remains one of the unresolved questions of the 20th Century.¹⁶

1993

When future histories of New Zealand cinema are written, it is certain 1993 will be seen as a peak year, with three films of Official Selection at Cannes – not counting the French-financed *The Piano*.

Just Campion's film has already been extensively discussed in *Cinema Papers*, and elsewhere, so it needs no additional comment here, other than perhaps to suggest it is a quintessentially New Zealand film despite its origins and financing.

The death of New Zealand producer on show in Australia has been a tendency to understate the uniquely New Zealand aspects of Campion's work – elements of composition and visual language, of a spark-quiet-quiet-quiet-quiet in the characterisation, of the slightly off-camera scene – and simply label them as "Campionesque", when they are more complex and culturally specific than that.

Also released in 1993 was John Lurie's *Advent Without Leave*. Largely an autobiographical tale of screenwriter Jim Edwards, the 1940s story tells of a stranded man, Ed (Craig McLachlan), who drifts in the wilderness. Alone to spend more time with his pregnant wife (Kathryn Hobbs). Director John Lurie, who had come to prominence with *Beyond Reasonable Doubt*, says:

What appears at first to be the romantic story of two anonymous adults in a backwater of World War II becomes an epic journey with a cast of two – a young man and woman cast headlong into the uncharted of love and marriage at a time when there was no time for it, and in a society where the roles of men and women were diametrically cheap.¹⁷



JOHN LURIE AS DIRECTOR OF ADVENT WITHOUT LEAVE (MURDOCH DOUGLAS)

The film is rather more low key than how Lurie describes it and is essentially about the slow drift towards love and appreciation. Ed has married not for love, but because he had to, and the real journey is towards a true love and appreciation of his wife. The filmends, as every member of the audience knows well, with Ed saying, "I love you."

Because of its setting and story – a man discovers his wife above duty to his country at war – the film seems some strain to do with individual responsibility and conscience. Unfortunately, Ed is so played as an unthinking complex that his decision to run away not arrived at through thought but impulse. That condones the recorded drama of conscience somewhat muted.

Also on show was Megan Simpson's *Alone* (which will go straight to television in Australia), a minor-key story of a girl's passion for swimming and the conflict that comes with other areas of her life (schoolwork, love interests). Some have criticised the film for being yet another person finds strength through the death of someone close, but such criticisms may well be more conscious in life than in cinema.

The film is so low key, though, that it almost fades from view at times, and the character action is rather predictable, but the most efficient economical warmth and observation to make it impossible, if not boring, viewing.¹⁸

A bigger critical hit was Gaylene Preston's *Bread and Roses*, a mini-series shot on 16mm which had a successful theatrical release prior to its television screening.

This series is based on the autobiography of political and feminist activist Senga Dawson, a New Zealand icon. It begins in the war years of 1940 and spans two decades as Dawson (Catherine Picot) moves from nurse to single parent to rewarded wife, from victim of tuberculosis to a long life of struggle and achievement (see interview with Gaylene Preston, pp 17–18.)

Stewart Mann and Peter Wells' *Dependent Women*, first shown in *Un Certain Regard* at Cannes in 1993, has since been theatrically released in New

ADRIAN WILSON (LURIE) IS MURDOCH DOUGLAS' ADVENT WITHOUT LEAVE





FROM LEFT TO RIGHT: JONATHAN DODMAN, JAMES WOODS, JAMES WOODS, JAMES WOODS, JAMES WOODS, JAMES WOODS, JAMES WOODS, JAMES WOODS, JAMES WOODS, JAMES WOODS

in *The Silence of the Lambs* (Jonathan Demme, 1992) whether a psychological war is under a Jack. We struggle to understand the logic which they rely on to justify themselves. It is our sympathy for the protagonists surrounding Jack which makes this film so compelling.

Some have found the film confusing as its style changes, but that seems more a mark of the master the film generates in audience by deliberately alternating moments of honour and comedy, splinter and true pathos. It is a striking debut, and the four actors from hell are likely to remain as some of the most remarkable characters in all New Zealand cinema.

UPCOMING

Already, 1994 is looking an important year for New Zealand film with several interesting and eagerly-awaited films.

Lee Tamahori's *Once Were Warriors*, adapted from Alex Miller's best-selling novel by playwright Hecate Brown, concerns the struggle and eventual triumph of Beth (Roma Guy) over her marriage to the violent John Heide (Tamaia Marumoa). Producer Robin Scholten says:

It's first and foremost a powerful woman's story. Beth, in the beginning of the film, is caught in a relationship which began with love but has turned violent. Beth eventually realises that the violence is destroying her and, more importantly, her children's futures.

Once Were Warriors is the story of Beth's triumph over the greatest odds. It is full of warmth, honour and hope, which is all the more poignant because it emerges from a world filled with violence and drugs. This world is largely strange and a poignant part of our culture."

Being a tough look at urban and racial violence, and set in the Maori community, it is certainly going to be a highly controversial film. (See fuller discussion in "Maori Cinema", pp. 39-41.)

Peter Jackson's *Heavenly Creatures* is based on the famous Parker-Hulme case, where two school girls murdered one of their teachers in Christchurch in 1954. Scripted by Peter Jackson and Frances Walsh (who co-scripted *Standstill at the Edge of the*

Parish), the film is produced by the late Jan Borch (A full discussion of the film appears in the interview with Peter Jackson, pp. 30-34, 35-36.)

Jane Campion's sister, Anna, is making her first feature in the UK, *Bleakly Winking*, a co-production with New Zealand. The producers are Bridget Iron and John McLeod.

Finally, there is John Reid's provincially-titled *The Last Tattoo*, a romantic thriller set in 1943, when 100,000 Maori men were shipped to New Zealand to defend against Japanese invasion and prepare for the Pacific campaign.

Maori Captain Mike Steward (Tony Goldwyn) is assigned to investigate the murder of Sergeant O'Rourke. The dead soldier's girlfriend, and a local waitress, is a suspect. Steward must find her, and he enlists the help of health nurse Kelly Towne (Kerry Fox). John Reid:

I've been interested in that particular period for some time [...] The orders were made to feel very welcome and a telephone number was underlined in the paper, so you could call up and offer the soldiers local help [...] [I]f there were more story there and over quite a long period of time I gathered lots and pieces of information.

At first, I couldn't find a way of telling it, but then [...] I discovered that during the war a nurse was employed by the Health Department specifically to make down and treat local women who may have caught a venereal disease from the Maori. The woman being treated would give the nurse a lot of paper saying "Her name was Mary, she was a girl, and she was a girl of the day. It was that her job to go and had these women and make sure they were okay."

So, I started the storyline from there."

The Last Tattoo was filmed on location in and around Wellington and Dunedin, and at the Auckland Film Studios. It is Reid's fourth feature, coming after *Middle Age Spread* (1979), *Curry Me Back* (1982) and *Leave All Fair* (1985). A pioneer of the revival in New Zealand cinema, Reid is, in the 1990s, finding himself working alongside the newer talents of Jackson, Tamahori and others.

The New Zealand film industry has achieved far more than anyone could have expected. If it can find a manner a balance between experience and youth (something Australia has not), then its best days are still ahead.

FROM LEFT TO RIGHT: JONATHAN DODMAN, JAMES WOODS, JAMES WOODS, JAMES WOODS, JAMES WOODS, JAMES WOODS, JAMES WOODS, JAMES WOODS, JAMES WOODS, JAMES WOODS



CHART 1 FEATURE FILMS MADE IN NEW ZEALAND SINCE 1940

NR films marked with an * had NZFC involvement. **Pass** marked with an S have a **Pass** certificate. **All** information supplied by the NZFC.

1940	<i>World's Last Stand</i> (John G. Brown)	1952	<i>Design a Man</i> (Frank Hurley)	1988	<i>The Navigator: A Lighthouse Mystery</i> (Norman Wind)
1942	<i>Golden Hunter</i> (John G. Brown)	1953	<i>Love (Love)</i> (John G. Brown)	1989	<i>Whispering Will</i>
1943	<i>The Doctor</i> (John G. Brown)	1954	<i>Thompson</i> (John G. Brown)	1990	<i>For 'Nasty' Peter Jackson</i>
1944	<i>Flamingo</i> (John G. Brown)	1955	<i>Secret Time</i> (John G. Brown)	1991	<i>The Luring Edge</i> (Michael Webb)
1945	<i>Devil on the Hill</i> (John G. Brown)	1956	<i>Design a Man</i> (Frank Hurley)	1992	<i>William's World</i> (John G. Brown)
1946	<i>Flamingo</i> (John G. Brown)	1957	<i>Design a Man</i> (Frank Hurley)	1993	<i>The Doctor</i> (John G. Brown)
1947	<i>Flamingo</i> (John G. Brown)	1958	<i>Design a Man</i> (Frank Hurley)	1994	<i>Design a Man</i> (Frank Hurley)
1948	<i>Flamingo</i> (John G. Brown)	1959	<i>Design a Man</i> (Frank Hurley)	1995	<i>Design a Man</i> (Frank Hurley)
1949	<i>Flamingo</i> (John G. Brown)	1960	<i>Design a Man</i> (Frank Hurley)	1996	<i>Design a Man</i> (Frank Hurley)
1950	<i>Design a Man</i> (Frank Hurley)	1961	<i>Design a Man</i> (Frank Hurley)	1997	<i>Design a Man</i> (Frank Hurley)
1951	<i>Design a Man</i> (Frank Hurley)	1962	<i>Design a Man</i> (Frank Hurley)	1998	<i>Design a Man</i> (Frank Hurley)
1952	<i>Design a Man</i> (Frank Hurley)	1963	<i>Design a Man</i> (Frank Hurley)	1999	<i>Design a Man</i> (Frank Hurley)
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2004	<i>Design a Man</i> (Frank Hurley)				

CHART 2 TOP FOURTEEN NEW ZEALAND MOVIES RELEASED IN NEW ZEALAND

1	\$ 1,000,000	<i>The Piano</i>	1993/94	1	\$ 1,000,000	<i>Shrek</i>	1999
2	\$ 800,000	<i>Point Blank: A Step Too Far</i>	1994/95	2	\$ 1,000,000	<i>Shrek 2</i>	1999
3	\$ 600,000	<i>Goodbye Pork Pie</i>	1994	3	\$ 1,000,000	<i>Shrek 3</i>	1999
4	\$ 500,000	<i>Goodbye Pork Pie</i>	1994	4	\$ 1,000,000	<i>Shrek 4</i>	1999
5	\$ 400,000	<i>Goodbye Pork Pie</i>	1994	5	\$ 1,000,000	<i>Shrek 5</i>	1999
6	\$ 300,000	<i>Goodbye Pork Pie</i>	1994	6	\$ 1,000,000	<i>Shrek 6</i>	1999
7	\$ 200,000	<i>Goodbye Pork Pie</i>	1994	7	\$ 1,000,000	<i>Shrek 7</i>	1999
8	\$ 100,000	<i>Goodbye Pork Pie</i>	1994	8	\$ 1,000,000	<i>Shrek 8</i>	1999
9	\$ 50,000	<i>Goodbye Pork Pie</i>	1994	9	\$ 1,000,000	<i>Shrek 9</i>	1999
10	\$ 25,000	<i>Goodbye Pork Pie</i>	1994	10	\$ 1,000,000	<i>Shrek 10</i>	1999
11	\$ 10,000	<i>Goodbye Pork Pie</i>	1994	11	\$ 1,000,000	<i>Shrek 11</i>	1999
12	\$ 5,000	<i>Goodbye Pork Pie</i>	1994	12	\$ 1,000,000	<i>Shrek 12</i>	1999
13	\$ 2,500	<i>Goodbye Pork Pie</i>	1994	13	\$ 1,000,000	<i>Shrek 13</i>	1999
14	\$ 1,000	<i>Goodbye Pork Pie</i>	1994	14	\$ 1,000,000	<i>Shrek 14</i>	1999

NOTES

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on her remarkable portrayal
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GAYLENE PRESTON

Apart from remaining "a committed documentary filmmaker" throughout her multi-faceted career, Gaylene Preston has also directed the quirky features *Mr Wrong* (1985) and *Ruby and Kate* (1990), and the acclaimed mini-series *Bread and Roses* (1993), about Sonja Devlin, the political activist, feminist and politician. Preston is currently developing several projects which will continue her vibrant interest in and exploration of issues of particular importance to women, but which equally affect men. What did you do in the War, Mummy? will be a feature documentary about women's experiences in World War II, told by the people who were there. Archata is a planned one-hour documentary on a women's prison (for Ninea Films), while Ophelia is an entirely new slant on Hamlet, written by Jean Betts and William Shakespeare (for Preston+Laing).



Preston: I started working in film by accident, when I was doing a drama therapy project in a psychiatric hospital near Cambridge in the early 1970s. The project was for severely institutionalised people, who thought that they were rehearsing for a play. It became fairly obvious that they needed an end product that didn't involve them repeating themselves all the time, so a friend of mine said, "Oh, I could shoot a film!" She had an 8mm camera.

I then came home one day from the hospital to find a little pile of film cans on the table with a frame editing machine and a note that said "Have edited - Gains to Devon with Tony, less because..." I didn't know the first thing about editing.

So, how did you live by yourself?

I was really delighted and loved every minute of it.

Are you, in fact, glad that you started in film by being thrown-in, rather than by going through a film school or taking an academic approach?

Yes, though I often feel a bit uneducated. I feel I've had a good education, but it lacks the clinical edge, if you like.

Like most people who feel a lack of education one way or another, I would love to take a substantial and really serious spell in the classes of both literature and film. I'm really in the mood to do that now, and I'm glad I didn't try to do that any earlier. You do have to find your own way.

What did you do next in film?

I made several 8mm films, continuing to use film as a part of drama therapy. It was mainly with the deaf and with the disabled, and at Arden College of Further Education, with Women's Link as links. I had a ball.

Then, in 1977, I came back to New Zealand and got a job - again by accident I feel - with John O'Shea at Pacific Films. I became the art director there, not knowing the first thing about it.

Pacific Films in those days was a wonderful anachronism. There it was on the edge of the world and like Walt Disney's garage in about 1918. It was a little creative group of full-time professionals making quite a wide range of products, from commercials to documentaries for television. I felt very fortunate to be a part of it.

At that time, the new freelance industry was blossoming and it was almost Pacific's way of working would become impossible to sustain. And I did become redundant about six months later.

I continued to work as an art director, while directing my own independent projects. I was a freelance cartoonist and photographer, so I sort of managed to make ends meet while I was making my film.

I started making documentaries, one at a time, very slowly. After a few years of that, I wrote the material at Canna and MIP-TV but lost out why my films were getting critical acclaim but not



ROBIN SWICORD AND JOHN LURIE ON STYLING PATRICIA O'NEILL

telling particularly well, with the exception of *All The Way Up There*, which was about a gay man, Bruce Bergen, climbing Mount Rungtapi. I was completely terrified by *Canons* and *MIR-TV*. I felt really silly, like a little kid with a bag full of lollies in a supermarket where everything is being sold in bulk. That was a salutary experience.

I decided then that I didn't want to be an 'out' independent filmmaker, so I looked for the best project I could find. And that was *Mr Wong*, a low-budget feature.

At that time, I met Robin Lurie and the producer Mr Wong with me in 1984. Since then, we have just sort of paddled a fairly odd canoe, making the films that we want to make, the way that we want to make them. And so far, so good! Whether you like the work or not, I stand by every frame of it. It's definitely mine!

There was quite a gap between *Mr Wong* and your next feature, *Ruby and Kate*.

One of the reasons was that I had a child in 1987. But in that period, I did make other films and commercials, including a documentary about the writer Kerrie Hume which Thames Television commissioned me to make.

Actually, the funding for *Ruby and Kate* was held up. We had the money committed a year before we were able to make it, which was absolutely insane. We were able to do a lot of work on the locations that we were going to use and I was able to storyboard 70 per cent of the film, for example. So, *Ruby and Kate* was made under very good circumstances.

The most likely question is how easily did you and Robin Lurie, as women, enter the film industry as director and producer? Were there any difficulties particular to your being women?

That was a problem when we first started working together. Even though Robin was 'new to producing', I thought she had all the right qualifications, and was exactly the right sort of person for me to work with.

I had worked as a producer-director up till then, so there was a certain amount of the ropes that I knew. It also wasn't the advanced bureaucratic task that it is now to make a low-budget local feature.

Robin had done quite a lot of peripheral work on crews and she, most importantly, was married to a film director (John Lurie) and had supported him through several features. I thought she really knew quite a lot about what was involved. However, she didn't have a track record as a producer.

I was a first-time feature director and the concern expressed by [the late] John Booth at the time was that the Commcare felt that Robin wasn't strong enough for me. He said something like, "We're afraid that she won't be strong enough to pull pages out of the script." And I said, "It's not a telephone directory, John. You don't need muscles. When it comes for pages to come out of the script, Robin and I will sit down and talk about it—together." And that's exactly what we did.

I must say that when we walked into rooms, we'd sit down in front of desks and the person behind the desk would still be looking at the door. It gradually dawned on us that they were waiting for the man to come in. And we had to say, "Well, there isn't one. You'll have to talk to us." It's hard to imagine that it was like that then, because things have changed so much.

There are no problems today?

The problems today are different, so they should be. I don't think people raise their eyebrows as female producer-directors now. I mean, that would be really silly. There are so many successful men out there. New Zealand and Australia have a deservedly good reputation in this area.

However, there are virtually no women directing commercials and very few men to become experienced film technicians in the traditional male areas: cinematography, gaffing, griping and sound recording. For the few who do make it, there are many who try and fail. They seem to drop out after about 18 months or produce seventh-rate female areas such as makeup, and so on.

The only time I have worked with an almost completely female crew was in Sydney when I was shooting a music clip. I put out a crew service place and booked a crew, which turned out to be mainly women. That wouldn't happen here.

ROBIN SWICORD, JOHN LURIE AND PATRICIA O'NEILL ON STYLING PATRICIA O'NEILL



BREAD AND ROSES

Was reading Sonja Davison's autobiography the starting-point for making the mini-series?

Well, I actually knew Sonja because I'd chosen poems for union raps. So when I read the book, I was particularly interested. I also continue to be very interested in that period, particularly around World War II.

At that time, Robin and I had just finished *Mr Wong* and we were thinking that we might do a fiction based around some events of the time. And then I read Sonja's book and I thought, "Well, why think them up?" A lot of the questions of the matter we were wanting to tell were reflected in this book.

We then thought twice: three times before we proceeded because Sonja's a bit of a national icon in New Zealand. She calls a spade a spade and doesn't hide when she chatters publicly, so it's quite a daunting task to take on someone like her. But we sort of closed our eyes and jumped, and, with the help of Genevieve Frost, we managed to pull it off.

I think Genevieve Frost is just so good, and she totally dominates the film. I can't imagine having done it without her.



SONJA (JOHN LATT), SONJA AND JOHN (JOHN LATT), JOHN LATT (JOHN LATT)

languages. I'd know if we'd got near the truth of the matter by her reactions. She'd either laugh and add a pithy comment; then I could then put in, or she'd cry, in which case I knew that it must be working about right. If she started sort of twitching, I knew there was something there that I had to find out more about.

The World War II period seems to be of great interest to New Zealand filmmakers. Along with your film, there's John Lang's *Absence Without Leave* and John Rod's *The Last Trench*. Why do you think that is so?

I can only speak for myself, but I think it's a mixture of 40-year old people going back to their roots. I was born in 1947 and I grew up in the aftermath of the war, and the stories that I heard around my mother's skirt were stories of the war. So, it's a way of sort of making sense.

An unexpected pleasure of shooting *Bread and Roses* was looking really familiar with the period. There were times when I felt like you could almost breathe it. It was a very enriching thing to be able to explore that period in such detail.

You do show a great love for the detail, as in noting the bathing procedures of the day and the preference for book lending.

That's right. I always felt the way Sonja tells her story is to illuminate these social changes that have made such a difference, particularly for women. For example, the way that Sonja had to have her baby was the same for thousands of women at that time. And it certainly isn't the way that institutions were approaching childbirth when I had my baby in 1982. That's very interesting to me.

In those times *Bread and Roses* will be screened exclusively in Australia?

Yes, and we're absolutely delighted. *Bread and Roses* is three-and-a-half-hours long and was made for television. However, after successful screenings at the New Zealand Film Festival, we distributed into cinemas here, where it had a very successful release.

In Australia, Natalie Miller (Shamell Films) has bitten the bullet, as we might say, and we're delighted about that, because we think Natalie's the right distributor for the film. If anyone can make a success of it, she can.



SONJA (JOHN LATT), SONJA (JOHN LATT), SONJA (JOHN LATT), SONJA (JOHN LATT)

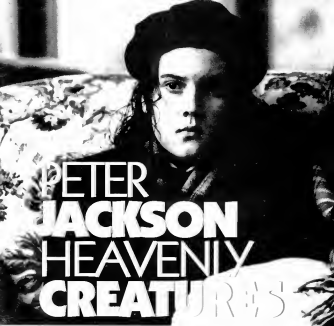
She just claimed that role, which was a very demanding thing for her to take on. Apart from playing an icon, she was working with a huge range of New Zealand actors who could have chosen to be a bit unhappy about the role being given to an Australian. After all, it's one of the best female roles to be written lately. And I have to say that, due to Genevieve's generosity and that of the New Zealand actors, we got through with flying colours.

Did Davison have any involvement?

Yes. She and Genevieve Teale, when he was writing the scripts, had an arrangement where he'd ring her once a week to check on things.

When I was doing the last couple of drafts, I would take them out and read them to Sonja - the "Are you sitting comfortably? Then I'll begin" way. Sonja was by that time a very busy MP and it was the only way I could be sure that she'd really read them.

It was quite good doing that because I could look at her body



Peter Jackson is well-known around the world for his audacious first three films, *Bad Taste*, *Meet the Feebles* and *Braindead*. His next film, *Heavenly Creatures*, is anticipated by many to be a major departure for this acknowledged goremeister. *Heavenly Creatures*, scripted by Jackson and his oft co-scriptwriter Fran Walsh, is based on a famous 1954 New Zealand murder case. Two teenage girls, Pauline Parker and Juliet Hulme, who were friends, killed one of their mothers.



PAULINE (JULIANE MOORE) AND JULIAN (JANE FUNDING) WITH LINDSEY (LINDSEY DUNSTON)

What appealed to you about this particular murder case?

It's a very interesting story and obviously the stuff of which good films can be made. I had long been interested in the case and well before Fran and I began the script.

In the 1950s, Pauline Parker and Juliet Harris were branded as possibly the most evil people on earth. When they had done seemed without rational explanation, and people could only assume that there was some terribly wrong with their minds.

That is how the case has been regarded over the past 40 years. But once we started to research it, we got beneath the very sensational headlines of the day: "Luncheon Schoolgirl Killers" and so on. We had access to a lot of interviews and files that no one had seen for 40 years. As we began to uncover what was actually a very human story, we gradually came to understand what was going through their minds at the time.

Pauline and Juliet were both incredibly intelligent. When they became friends, they had the ambition of being writers and going

to Hollywood. They started to write romance stories that were usually set around a medieval fantasy kingdom called Barovnia. They wrote about 12 or 13 novels in handwriting in their exercise books. Some of those survived and we have used elements to create sequences in which the girls go into this fantasy world of Barovnia. Sometimes, too, the characters from Barovnia come into the real world. As the film progresses, and as the girls start to lose control on what is happening, things become very muddy between these two worlds.

The girls, in fact, invented their own form of "Dragons and Dragons"?

Yes. They invented whole royal families with very intricate relationships between queens and kings and sons. They knew who married whom, and who loved whom, and who loathed whom.

Ultimately, the girls' aim was to run all these scenes in the big Hollywood screen with James Mason, Marlene Dietrich and all their whole. The irony is that is what we have done, 40 years later. We have filmed Pauline and Juliet's fantasy for them, and they are both still alive, somewhere in the world. It's a very strange experience for us.

A lot of the people who were involved at the time are still alive, and I have had all sorts of requests over the years we should have done it. Ultimately, there is no justification. I do feel bad about having done it, and in a sense I shouldn't have. The only justification, and it is not real justification, is that if I hadn't made the film other people would have. There were two or three other lawsuits lined up to go based on the same case.

Soon after *Branded* was screened at Cannes, we started getting boxes from a guy in New York called Tim Meyers, who was David Hoffman's assistant at Pariah Productions, Hoffman's developer or company. Tim said they had heard a lot about *Branded* and we had to see it. At that stage we didn't have a print in U.S., so we said we would get back to them.

After a couple of requests, they eventually sent Lindsay Shelton [NZDF Marketing Director] and said they were trying to get a look at *Branded*. They also asked whether the Film Commission would be prepared to invest in an American movie shot in New Zealand. Lindsay asked what it was about, and they said it was based on the true story of two girls who murdered one of their teachers. Britain had already had a script developed in the U.S. by an American writer. They then told Lindsay they were thinking about asking me to direct it, which is why they wanted to see *Branded*. It was then Lindsay told them, "Well, actually, Peter is doing his own film based on the same story."

Two or three other New Zealand filmmakers also had scripts. One was a tele-movie based on a play that came out about a year or so ago in New Zealand. It was unapologetic towards the girls and basically just dramatized the sensational headlines of 1956 without having any regard to their being a couple of human beings. The girls must have had a reason for doing what they did—they weren't just mad—but the play portrayed them as psychos.

So, it was a story that was going to be made. And we felt that



RENEE ZELLWEGER AND JANE CAMPION ON LOCATION

if it had to be done by somebody, we should do it properly ourselves. We knew we could do a good job of it, and that we had uncovered facts about the case which no one else had.

I do feel that we have treated the whole thing with a lot of humanity. I certainly don't feel bad about the way we are portraying it. But I do feel bad that there are people alive who don't want it made. For them, it's a very real tragedy. For the rest of the world, it's a story which is rather horrible. That is why, if we had been the only people developing the film, maybe we wouldn't have made it.

Have you kept the actual names?

Yes, because Pauline Parker and Juliet Hume changed their names in 1919. In a sense, they ceased to exist and for the past 90 odd years have had totally different identities.

We have been extremely careful never to do or say anything about where they might be now, and we won't. We will do anything to protect their whereabouts. The last thing I want to happen is for them to be found and exposed.

But isn't it possible the film will encourage others to find them?

There is that possibility, I have to be honest about that. But it would be very difficult and I hope it never happens. They both deserve to be left alone.

They probably deserve not to have a film made about them, too, but that's just one of those things.

Do you see *Mousetrap Creations* as a major departure for yourself?

It's a kind of departure and certainly everyone is going to see it as one. But I have no set plan for my career. To me it was simply that I was interested in making this film. It's something new, and that is good. But I have always seen my other films as being different from each other in certain ways. This is obviously a great leap, however. It is much more of a mainstream film, there is no doubt about that.

It's interesting that people whom I have never met have all these assumptions about my career. People immediately assume that filmmakers do things because of a grand plan. People are no doubt saying, "Oh, Jackson wants to be taken as a serious filmmaker now. He's sick of being branded an upstart filmmaker and he wants to do arty mainstream films." That's not true—I do intend to do other splatter films. I have intentions of doing all sorts of films.

I have no concern as a 'career' as such. If I were really career-minded, I'd be in Hollywood now, making Hollywood films and earning lots of money. I choose to stay in New Zealand earning a fraction of what I could make in Los Angeles because I want to do whatever I feel like doing.

One hears a lot of analysis of Jane Campion's career from hindsight, as if it were perfectly constructed and engineered from day one. Maybe the speculation reflects a hope that cinema can be that controllable.

It depends on what the person wants to do. It all comes down to individuals. I made *Mousetrap Creations* not to lend onto anything I just wanted to make that movie.

All I want by the end of my life, is to have made a bunch of films of which I am proud and which I had wanted to do. I don't regard myself as a director for hire. I never have and I don't think I ever will.

I have, at odd times, flirted with the idea of going to make a film in America, but the quality of material hasn't been up to it, and I always feel, "Hell, do I really want to lose control of the film at the end of the road? Do I want other people to have final cut? Did I want to feel like I am an employee for a studio which says, 'We are just going to pay you to make this and then you must go away while we will finish it as we see fit? You're just the director you are on our clock.'"

RENEE ZELLWEGER AND JULIET HUME ON LOCATION



I don't want to be a director as such; I want to be a filmmaker. The freedom that I have in New Zealand is worth millions of dollars to me. It is worth more than what I could earn in Hollywood.

A common discussion in New Zealand concerns the talent drain to America and Australia. Why do you think so many people leave? Is it as simple as money?

I don't think it's fair to say that everyone who has left wants to end up with more money. It's just a question of opportunities and what they want to do with their careers. You can usually get to the stage in New Zealand where you feel as though your career is about to advance any more. That hasn't actually happened to me, but it possibly has to other people.

Ultimately, it's an individual choice. Everybody who has left New Zealand has probably done so for totally different reasons, known only to themselves.

Of the many Australians who have worked overseas, most have retained their individuality as filmmakers George Miller, Peter Weir, Fred Schepisi and Simon Wincer, and so on. This doesn't seem to match the case with New Zealand directors. Obviously Jane Campion is an exception, but Roger Donaldson's and Geoff Murphy's American work is rather experimental.

Again I think it's up to the individual. Phillip Noyce has become a fairly mainstream director - and he is actually quite good at it, not?

One problem the New Zealand film industry will always face, and this one is true also in Australia, is that when filmmakers have done their second or third feature - and it's not till you get to your second or third film that I believe you actually start to get the confidence you need and begin to learn from your mistakes - they leave to go overseas. This means the film industry is perpetually new, its industry is never making. There never seems to be an established base of experienced directors who stay in the country, making better and better movies, which is what should happen.

That highlights the unrealistic and over-optimistic expectation one has in New Zealand and Australia for home box-office results. If a country is dependent on new people all the time, how can one expect instant results? After all, while *The Piano* is a hit, *Savage* hasn't recouped its budget.

You're absolutely right. People do expect too much from home-film-makers.

There is a lot of very exciting, young directors in New Zealand - particularly of short films. The New Zealand film industry will ultimately be great when all these young directors get to make three, four or five movies in New Zealand. But will it ever happen? The pattern that is so entrenched is that people will use their teeth here by making their first movie, with all its mistakes, then making a second film, which will be kind of good and a moderate success, and then, when, leaving for overseas to make an *idea* in America. We are then back to square one. That's the pattern and I don't know what we can do about it.

Do you think you can afford to remain based in New Zealand?

I don't see why not. I just want to get to a stage where people in the States, or wherever, genuinely want me to make movies for



Movie stars (from left) and movie-maker (right) working on a film

them. I want to be in the position where I can say, "Okay, I will do a bigger budget film, but I want to shoot it in New Zealand and I want to stay in control."

What I imagine might happen is that I carry on as I'm now, but have access to money in excess of what the Film Commission could ever supply. Heavenly Creatures was more than half-financed by German money (the Film Commission put up the rest). We are now talking to that same German company about other films in the future.

It is a distinct advantage if the Film Commission can help films get made by only having to put up half or less of the budget. That will allow many more films to be made. That is why what is happening with me at the moment is so encouraging.

Having seen some ten New Zealand films in so many days, the first thing that strikes me is there absolute distinctness from Australian films. Clearly New Zealanders are very different from Australians, and in some positive ways.

[Laughs] Yes, okay. Go on.

The most striking thing about New Zealand films is the number of accents, if not names, characters. One thinks of your own work, *The End of the Golden Weather*, *Jack Be Nimble*, *Dangerous Knowledge*, *The Piano*, et al. Why is there this streak of diversity? Is it out there in real life as well?

I have absolutely no idea. I know what you mean, but I have no idea.



RACHEL WHITMORE (CRAZY)

We are not really good at making very down to earth, realistic drama films. What we call dramas are usually offbeat, eccentric and slightly larger than life. Since I like making films that are slightly larger than life, I tend to use larger than life characters.

Is there a strain of social realism out there?

Well, people have attempted it, but not very successfully. It's just something we are not very good at. I don't know why.

I personally think the greatest weakness in New Zealand film is the scriptwriting. There are good directors, but whether or not we are ever going to get proficients at writing script I don't know. A lot of New Zealand filmmakers, including scriptwriters, don't seem very well versed in the basics of the craft of writing a story structure. That, more than anything, drags New Zealand films down and makes them non-competitive.

We have a terrible insecurity about our culture. We are terribly protective of it and feel we shouldn't be making American movies. That somehow gets parodied into a sense we shouldn't be using American story structure techniques, because they would threaten our cultural identity. That is a load of rubbish.

My biggest break in learning a beat writing came five years ago when the Film Commission brought out an American, Robert McKee, for a three-day seminar. Robert is a story structure expert and he lectures on that across the world. I've never looked back since in terms of writing. I'm learning all the time, and I'm not saying I know what I'm doing yet, but I certainly have a lot more understanding of what I'm supposed to do. According to convention was a major change for me and I personally think he should be brought out every year. There are a whole lot of people who

have entered the film industry who weren't around back then. They haven't had that opportunity I had.

People just think that you sit down and write a feature, that if you get down a hundred pages and muddle through the story, then it's going to make a good movie. But it won't. It has to be a very, very carefully structured document. People in New Zealand just don't understand all that.

With some exceptions, the film industry in New Zealand is run by individuals. Often they're directors and sometimes they write the scripts themselves, or they have a friend who is a scriptwriter write them. It's all just individuals with the idea that they want to write a film. Very rarely is there a writer who knows how to write screenplays, who actually writes one and sends it off to a producer, who then gets a director and says, "Read this."

I don't think our feature film industry is an industry at all. Four features a year is a cottage industry. It's run by people who are doing the very best they can, but without any of the formal structure that a real industry has.

Ultimately, though, that could be the strength of the New Zealand cinema. We can't compete with what the Americans are doing and perhaps our strength lies in the fact that ours are individual movies made by people who really badly want to make films. But somewhere along the line people should learn a little bit more about the structure of storytelling.

Could that lack of the industry structure be one reason why directors are so easily tempted away? Alison Maclean made one feature, *Crash*, and then it was off to America.

Yes, there is a certain excitement and pace in Los Angeles, where films are being made all the time. If you have success, you can be starting another film the minute you finish the previous one. If you want to do a just direct movie, then L.A. is a great place to be. You will work with big stars, with big publicity machines, and it will be all terribly exciting.

In New Zealand, there is none of that. Here you make a film and there is a tremendous amount of doubt whether you are ever going to make another one. It is entirely possible in New Zealand that once you finish a film it could be two or more years before you do another one, that's just how long the process can take.

When I'm trying to do it overlap things. I'm trying to prepare my next film while I'm still writing this. I don't want to be in a situation where it takes me so long to get a film off the ground that I'm hanging around doing nothing.

New Zealand hasn't the advantage and excitement that L.A. has. Maybe that is the answer to your earlier question. Maybe what does appeal to people about America is the fact that you can get films made without any problem.

SPECIAL EFFECTS

Peter Jackson is virtually untrained in being at the forefront of technology. While not being, as he says, especially computer-literate, he has sought out and bought (with others) the latest hardware and software so that he can use the most up-to-date computer-generated special effects.

At Wing-Nut Productions in Wellington, Jackson has installed the only complete system in the Southern Hemisphere for going (at most movie quality) from film to video, and back to film, he has manipulated the video image on the computer.

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The film is transferred to video at a staggeringly slow three minutes per frame (that's 12 hours for a one-second shot) on an Oakley Cassette 6396. The frame is uniformly lit by a mass of fibre optics.

The video image is sent to a Silicon Graphics computer running Renderman, Soft Image and Metacore software. Here, George Pott, who works with Jackson, does what manipulation is required—he is working in a different language of image, converting a flow in television visual to a period image, or morphing from a rock to a sister.

Once finished, the video image is projected onto a cathode-ray tube and filmed (by a MGI Solisart with an Oakley movie back) at the much faster rate of three seconds a frame. Having gone so precisely from film and back again, it has little to go video 'look', except for some areas of overexposure. This is useful in not necessarily a defect for the slight artificiality can be used to noticeable effect (as in the very obviously painted lighthouse in *The Age of Innocence*) or invisibly, as when the fantastic edge blends imperceptibly with the fantasy of the film itself (as appears the case in *Heavenly Creatures*).

Jackson: While there is some morphing, and a whole range of special effects in *Heavenly Creatures*, it's not a special-effects movie. Certainly the other films I've made have been effects films and everybody talks about the effects in them. But I imagine most reviews of *Heavenly Creatures* won't even mention the effects. They are not that conspicuous or prominent. Most people won't even realise they are effects.

Absent a youngie, Dwyer in Los Angeles visiting some friends and I got to look at some computer things that were happening there. *Jurassic Park* (Steven Spielberg, 1993) was being made at the time. I didn't see any of them, but I spoke to people who had seen some shots from it and were going on about it. I began to realise that for someone like myself, who obviously enjoys special-effects movies, but so at some point get into all this stuff. For the last computer-oriented person in the world. I can manage to turn on my laptop and press the Save button, but I can't really go beyond that. I'm utterly hopeless. But I've liked to investigate this further. We used *Heavenly Creatures* as an opportunity to actually use some digital effects. We got equipment and set up a small operation in the next room.

One of the things we have done in *Heavenly Creatures* is have a character who is black and white, while the rest of the people and the backgrounds are in colour. That is a digital effect; we painted her black and white, frame by frame.

There are a lot of questions where we build with locations as well. We were shooting in a house that was part of the real story in the 1950s, but in the meantime an huge open balcony had been glassed in. There was no way the owner was going to let us up the balcony out, so we shot in a separate balcony that we built in a studio and married the two together on the computer.

People won't realise these small others are effects shots. They are seamless.

We are learning a lot about digital effects and now year I want to do a really big effects movie using all this stuff. *Heavenly Creatures* has been a gentle way of coming into it.

Australia and New Zealand make films at the low end of the



JOHN HARRINGTON/PHOTOFEST

market because local filmmakers can't afford to make the more advanced, expensive films. But the technology you are talking about will change that. Expensive specials will no longer hold people back.

Absolutely. It is much easier to do effects with computers. Everybody gets frightened and says, "*Jurassic Park* cost \$60m. How could we ever do that?" But films like *Jurassic Park* are going to bring the costs right down because of all that research and development, which is where they spend their money. In the next few years, all the gear and the software is going to drop right down in price and be available to everybody.

As you say, this stuff is much simpler to use and much easier and cheaper than optical effects ever were. Anyway, I don't think there is any lab in Australia that can do decent blue screen matting. You have to go to L.A. or London. But we can do perfect blue screens in the room next door at a price of a hairenet. We have all that at our fingertips now.

I don't see the new technology as meaning everybody is going to make big effects movies. It just means filmmaking has become a lot easier.

In that it removes some of the restrictions?

You do remove all the restrictions. There's nothing that you can't do. I really believe that.

The simplest way that it can be used is if you are shooting a period movie in the street and there is a bunch of TV aerials in shot. You can just shoot and then digitally remove the TV aerials later. You can remove a skydiver or a car—just inventors remove almost if you want to. It's a total 100% manipulation of a frame of film. It's a tool and people will be able to use it for drama films as much as you could use it for effects films.

JIM BOOTH

The New Zealand film industry mourns the loss of Jim Booth, one of its most successful film producers, after a valiant struggle against cancer. A former Executive Director of the New Zealand Film Commission (NZFC), Jim Booth spent 35 years working in the field of the arts and culture, both as an administrator and a practitioner.



Over the past five years, Booth produced three films directed by Peter Jackson. *Mari and the Fishbones*, *Strawhead* and the yet-to-be-released *Heavenly Creatures*. These films have achieved international commercial and creative success, with strong box office returns and many awards to their credit. "Jim contributed to New Zealand cinema in lots of ways," said Peter Jackson. "He was first and foremost a friend, and was wonderful to work with. The movies we made helped a lot of people wake up to the fact that New Zealand is producing original, uncompromising and highly professional entertainment."

Booth was highly regarded by his peers and colleagues, not only for his work and character but also for his office in Wellington, where post-production on *Heavenly Creatures* continued. "Jim was a remarkable man, full of gusto, deeply idealist, always alert to what might be possible," said David Bergelson, former Chairman of the NZFC. "He was an inspiration, inspiring people forward on a sense of enthusiasm and good ideas." Executive Director of NZ On Air, Ruth Harvey, said, "His energy, imagination, vision and extensive tastes of film made him a pleasure to work with and a delightful friend."

Booth's work in the film industry was the culmination of a long career in the arts field. In 1977, he was one of the people instrumental in setting up the Film Commission, and was its first Executive Director. Booth then took up the position of Deputy Director of the Arts Council, where he was responsible for the development of community arts programmes. In 1980, he was appointed Executive Director of the NZFC, a position he held till 1984. During this time, some 57 feature films were produced in New Zealand and sweeping changes were made to both the production and financial environment in which the film industry operated. The Short Film Fund was established, including the programme of local talent training schemes, the NZFC development programme, script and project development were introduced.

In 1985, Booth supervised the successful NZFC anniversary and ensured that a young filmmaker, Peter Jackson, was given financial support to complete his first film, *Bad Hearts*. Booth's job paid off when the film went to Cannes, created a stir, and made a profit within three days of Cannes sales. The following year Booth left the NZFC and began the partnership with Peter Jackson that created the environmental odd film about the *Andromeda* and *Strawhead*. Their latest collaboration is *Heavenly Creatures*, due to be released in New Zealand in July. It is already a commercial success, having been selected for international distribution by the major U.S. company, Miramax.

"Jim and I have created an imaginatively well-known filmmaking team, which will continue to benefit the New Zealand film industry for many years to come," comments Jackson. "As a producer, Jim was in his element as a kind of transmuter of ideas, working within the system, but always prepared to take risks and subvert it. His influence on me was so great, I know that for the rest of my life, every professional decision I make will be prefaced with the thought, 'What would Jim do now?'"

Jim spent his last days at the Mary Potter Hospice, attended by his partner, Jan Rogers. His sons, Iain and Damon, Iain's children and close friends.

Jim spent his last days at the Mary Potter Hospice, attended by his partner, Jan Rogers. His sons, Iain and Damon, Iain's children and close friends.

This was clearly demonstrated at a series of workshops Jackson gave during the Conference. With ten or so people crowded into the computer room at WingNur, Jackson and George Port went through several shots from *Heavenly Creatures*. First up was the balcony. Jackson showed a still frame of the balcony section in the studio, with an actress in frame. This was then moved over an external shot of the real house with the glassed-in balcony. The same lens was used in exactly the same distance.

Interestingly, when the studio balcony was moved in, it was noted that there was no shadow thrown by the actress (the shadow having fallen on that part of the old balcony which was started out, as one had thought to structure it in the studio). No problem. Port simply painted in the shadow to make it look real.

The image manipulation was simple, but it solved a very real problem: the impossibility of structurally changing a pre-determined location to what one needed. It was a real pity, then, that on the way back to the IFDC Conference one New Zealand filmmaker complained about computer technology, adding, "There will always be a need for real films with real people." Of course, real computer technology will simply make them easier, and often cheaper, to make. This is not an area to fear (save for the effects of replacing Vivian Leigh with Julia Roberts in *Gone with the Wind* - all one needs is one frame of Roberts' face - but that is a separate issue.)

After showing some more complex scenes (a church interior where a small number of copies were placed in various positions, filmed, and the separate shots invisibly melded one-into-another), Jackson moved on to some more "traditional" effects. One involved a character from the fantasy world of *Rings*. A "phantom man", as he was referred to, was caught by the falling gate to the castle. This was a model shot done frame by frame. To keep the head of the phantom man above the ground, a metal rod was used. Now, in the computer, that rod was being removed. By dragging the woman's pointer over small sections of the rod at a time, the computer melted a fraction of an image from the left of the rod with some from the right, then blurred where they join.

Jackson then showed a model castle created on location into a New Zealand field on, even more striking, a rose garden (with actors) from the central business district of Christchurch relocated to a remote and grassy hill overlooking the sea.

The final sample was the morphing (that invisible progression from one object to another, as in the famous Michael Jackson video). Here a black rock (which a model melted into a separate background) came into a white marble statue. One had merely (but carefully) to map various points on the rock and link them to various points on the statue (especially along) - maybe 25 in all. One need only then tell the computer how long the morph should take.

Jackson also showed a composite image from John Ford's *The Last Days of Pompeii*, where one night scene shot of Wellington Harbour was mixed various models of American warships and a full moon (taken from a slide loaned by the Wellington Observatory). The result was a stunning solution to a shot impossible to recreate out in the real world.

To close the session, Jackson moved everyone to the front screen where three finished shots were shown on a Screenbox. The results were striking, the whole computer process a deviously simple way of correcting, or adding to, the visual impact of a film.

THE AUDIENCE

THERE IS A WIDESPREAD VIEW IN THE NEW ZEALAND FILM INDUSTRY THAT THE PUBLIC NO LONGER HAS THE SAME INTEREST IN ITS INDIGENEOUS CINEMA. IN MOST CASES, THE RESPONSIBILITY IS LAID AT THE FILMMAKERS' FEET. AS SOUTH PACIFIC PICTURES' JOHN BARNETT SAYS, "WITH SOME EXCEPTIONS, WE HAVEN'T MADE MANY FILMS THAT PEOPLE HAVE WANTED TO SEE."

WELL, WHAT IS THE SITUATION? CERTAINLY THE FOLLOWING CHART OF "HIT" FILMS SUGGESTS A RETRINK.

DEFINING A "HIT" AS A MOVIE THAT HAS MADE IT INTO THE TOP 10 NEW ZEALAND FILMS EVER AT THE BOX OFFICE, THE SINGLE-HIT YEARS HAVE BEEN '72, '82, '83, '85, '86, '88, '89, '90, '91 AND '93 - THAT IS, NINE OUT OF 14 YEARS. THE TWO-HIT YEARS ARE 1985 AND '88. SEE CHART 1.

Given the facts (11 hit years out of 16), it is quite clear there is a respectable success about the spread of hits, with a slight peaking in 1982-88 and a massing of near-misses in 1990-93. Certainly one cannot say the filmmakers have lost the sense of what makes a hit.

What is also clear, however, is that the box-office takings vary greatly. Taking the total box-office of only the hits in each year, one can see that the best years were 1981 (\$1.4 million), '83 (\$1.43m), '86 (\$2.2m) and '93 (\$1.7m). See Chart 2.

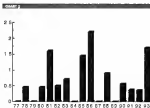
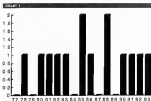
Clearly, the peaks and valleys are quite significant. But a still doesn't quite explain the view that filmmakers have lost their audience.

As it happens, this criticism has been widely and consistently stated for more than a decade. In 1986, for example, the then Chairman of the New Zealand Film Commission (NZFC), Bill Sheat, said:

One of the things we have to do [...] is to think it much more commercial terms [...] New Zealand filmmakers should make films for people who come to the cinema with no prior knowledge or understanding of New Zealand. I don't think that is necessarily going to harm their integrity, it's just a question of making sure that you are getting your message across.¹

In 1993, when asked why he was disappointed about the standard of recent New Zealand cinema, Sheat replied:

The answer is demonstrated by their lack of success in the cinema.



There have been exceptions - *An Angel at My Table* is one, but it didn't score out in a theatrical sense. I can't recall a recent success that equals those of *Sleeping Dogs* (Roger Donaldson, 1977) and *Goodbye Pork Pie* (Gerald Murphy, 1981).

The pictures we made in the early days of the NZFC had good, solid runs in the cinema. We haven't had anything like that for a long time. Somehow or other the filmmakers have missed the audience. We really ought to go back and find out what the audience really wants to see.

When asked whether there was a greater cutting-to-and-fro during the two periods than under public-funding one, Sheat replied, "No, the majority of the films made during the two periods were pretty trouble-free."

Taking a similar view is the new NZFC Chairman Phil Pyke, who feels a need to return to basics. A film's audience must be considered from the very outset and made an integral part of every package and presentation from script treatment on. Thinking about marketing only when a film is finished, as can be the case, is far too late.

In his speech at the November 1993 Independent Producers and Directors Guild Conference in Wellington, Pyke said:

Another key area the Film Commission is considering is audience development - in particular, the value and content that each film project has for the domestic market.

We want to hold down quite securely ways that production companies, distributors and exhibitors can secure an optimum level of audience and public awareness of their project – during the production process and when it comes to distribution.

I, for my part, would like to see clear and detailed marketing plans attached to each project, at the time of application.

The Commission already controls money within the production budget to publicity and materials, but I think we need to look a lot more closely at how that is tagged, and also at whether the funds we make available for theatrical cinema are adequate or appropriate in the highly competitive domestic distribution environment in which the industry now operates.

CULTURE VERSUS COMMERCE

Whenever the failure of New Zealand films at the box office is mentioned, there is usually widespread criticism of the quality of the films. But Pryor does not agree:

'We have every reason to be proud of our product. And Timack and most of the audience put-down of New Zealand films by some domestic critics. We have no reason for any form of cultural critique [...]'

The NZFCN's director of marketing and sales, Lendsey Shelton, adds:

'What, at always, the debate goes on about whether we should make commercial films or cultural films, and someone says you shouldn't make cultural films because they don't make money, you should only make commercial films because they make money, you can say, "Excuse me, the records show that the more profitable film that the Film Commission has ever returned to was

in fact a cultural film. Jane Campion's *Life of Jane Frame* [*An Angel at My Table*, 1988]' ¹ This is a very useful point to be able to make, although the debate will always go on.

How much, though, do New Zealand films contribute culturally at home and how much to a understanding of New Zealand around the world? Many would argue a great deal, but Bill Short differs:

'If nobody goes to see them at the cinema, then they are not contributing anything towards the culture of New Zealand. You have to make pictures that people want to see.'

I know what the cultural argument is, and I believe in it, but you can't just give somebody a couple of million dollars to make a picture that nobody wants to see. That's not a contribution of any significance to him.

But he isn't so very hard to convince. Jane Campion's *Sweetie* (1989), for example, has still not broken even but it was clearly a necessary step in a development that led to *An Angel at My Table* and then the runaway worldwide success of *The Piano* (1993). How can anyone begrudge a loss on *Sweetie* when one has *The Piano*? Short:

Oh, sure. But *Sweetie* probably didn't cost a couple of million dollars. There has to be there, but maybe only one to a cartoon.

Phil Pryor is certainly clear in his mind:

To be absolutely blunt, I want to be very clear that the cultural obligations of the Commission exist equally in my mind with its commercial and organisational responsibilities. And when I say cultural, I mean encompassing all aspects of the cultural diversity of New Zealand.

THE TALENT DRAIN

ONE COMMONLY CITED FACTOR FOR THE PERCEIVED DOWNTURN IN INTEREST IN NEW ZEALAND FILMS IS THE TALENT DRAIN. THE DEPARTURE OVERSEAS OF MANY TOP NEW ZEALAND DIRECTORS AND ACTORS HAS LONG BEEN ONE OF THE TOP INDUSTRY ISSUES.

I will begin with Roger Donaldson, as Lendsey Shelton recounts: Roger left New Zealand quite suddenly. The New York reviews of *South Patrol* (1982) were so hostile that they were enough to drive him to the attention of the Hollywood hierarchy, who very quickly took him over to Los Angeles, where is something Roger always wanted to do. His career has been immensely successful.

Donaldson was followed overseas by Geoff Murphy, Sam Milburn, David Blyth, Vincent Ward, Jane Campion, Alison Madigan and others. Shelton:

Usually, I imagined that everybody in the film industry would be like Ingmar Bergman and would have extraordinary life-time careers making New Zealand movies in New Zealand. I wasn't really cognisant of the realities of the international movie business. It now is something which I understand and accept, because each time someone moves on, there is more opportunity for someone to emerge and be discovered and make films here.

John Barrett adds:

The talent drain has undoubtedly had an impact. The real problem

is that we've never had the infrastructure to keep them here. You are never going to be able to light the face of Hollywood, which has always been one of the most cosmopolitan towns in the world. It has always attracted people from around the world, right from the 1930s. If you are successful, they want you to come and be successful on their patch. And why should a filmmaker remain hereafter and prosper at home when somebody is offering them a lot of money to go somewhere else?

Or, as Bill Shear says, "How are you going to keep them down on the farm once they have seen Hollywood? It's an insoluble problem."

Phil Pryor agrees.

At the end of the day, you can't bend people, and you shouldn't. If you can produce talent that goes on to bigger and better things offshore, they are still carrying the flag of New Zealand. You can still take satisfaction as a means of pride in what they produce. Jane Campion is the classic example. Sure she got most of her training in Australia, and she is resident there, but she came back to make a movie in New Zealand, and does it with French funding. That's great as far as I'm concerned.

Bill Shear disagrees:

Sure, but having developed Jane Campion we let her get away. Once the success of *An Angel in My Table* was obvious, why didn't the Film Commission try to lure 'Helen' in a cheque 'You fill in the numbers and make a picture here in New Zealand.' How did she get away? Why did she get away? Those are real questions. Even if Jane didn't want to work with financial support from New Zealand, at least it should have been offered.

When it is suggested that would have taken the entire NZFC budget for the year, Shear replies:

Yes, and we would have got a bank again next year. We could have made that money over payments the next time. But when you are in a situation where the Film Commission believes it has some general obligation to support as many people as can, taking that kind of gamble is not considered appropriate.

As the man who has to tell New Zealand films to the world, would Lindsay Selkirk find it easier if the best directors worked at home? Selkirk:

Yes, but even if they were continuing to make movies in New Zealand, as their reputations grow, it's likely that the finance for their movies will come from other sources. The best example is Jane Campion's finance on *The Piano* all coming from France.

So, when movies are being financed from elsewhere than New Zealand, that is the stage where the selling of the movies will come into the hands of the offshore people who finance them. At that point, we can rest happy in the knowledge the directors are clearly recognized internationally as New Zealand directors.



PHOTO COURTESY OF NZFC. TOP: J. CAMPION AND BILL SHEAR. BOTTOM: PHIL PRYOR AND BILL SHEAR.

On that subject, it was curious to note that Vincent Ward's low-budget coproduction, *Map of the Human Heart* (1991), which has not so much of New Zealand content apart from a tiny bit of initial development from us, is clearly identified as an international release as being by a New Zealand director. I ask my dear

Bennett again:

The New Zealand industry is best known for Jane Campion, who has not done a New Zealand project since *An Angel in My Table*. Vincent Ward, Roger Donaldson and Geoff Murphy, none of whom live in New Zealand. Then there is the recent Russell Crowe, who has never made a picture in New Zealand, and Sam Neill, who has only made two.

NEW TALENT

This talent drain means that New Zealand is in the constant situation of having to create itself. While the industry would be unquestionably stronger if the experienced directors worked at home, there are new talents coming on. Judith McCann, executive director of the NZFC until January 1994, explains:

There were ten silver films in Competition at Cannes in 1993 and two of them were from New Zealand. The film representative of the extraordinary talent that comes out of this small population - and there's more on the way. That is one of the reasons that New Zealand, for a very small country, has established such a high international profile for feature films.

It's been a process of maintaining the level of feature film production, encouraging both new directors and the more experienced directors like Peter Jackson, who wants to continue making films here.

There is a new work ethic, though, that the primary function of public funding is to help launch young filmmakers onto the international stage, after which they should be able to find for themselves. Film bodies are not necessarily there as a lifetime support mechanism. When this was put to Lindsay Selkirk, he replied:

If you look at the records of NZFC investment, you will certainly find that if someone has demonstrated some talent with their first feature, we will undoubtedly participate in their second and in some cases their third and their fourth.

FINANCING NEW ZEALAND FILMS

AS DISCUSSED IN "A SHORT HISTORY OF FILM IN NEW ZEALAND: 1970-1994", THE MOST DRAMATIC NEGATIVE EFFECT OF THE TAX-FILM PERIOD WAS THE ALMOST COMPLETE WITHDRAWAL OF PRIVATE INVESTMENT. THREE KEY FIGURES FROM DIFFERENT AREAS OF THE INDUSTRY WERE ASKED FOR THEIR VIEWS ON WHETHER THEY COULD EVER SEE A RETURN OF PRIVATE INVESTMENTS. THE FIRST WAS

LAWYER BILL SHEAT:



BILL SHEAT, LAWYER AND FORMER CHAIRMAN OF THE NZFC

It can only be done by abolishing the tax situation. And the only way to do that is for tax implications of film investment to be clearly split out in the Income Tax Act. I'm not suggesting getting corporations - in today's climate, that's not on - but we should retain whatever corporation rules now for our new 'write offs'. We must create a regime that says, 'Streamline the finances of your film in accordance with legal formulae

and you will be done.' If the investors could be assured of that, maybe some of them can be enticed back into the industry.

Of course, the other way to achieve this is for the New Zealand film industry to have a guarantee hit. Then everyone will want to invest in films. But I don't know which is the more difficult: creating this expenditure by abolishing the tax system?

With whom does Sheat believe the responsibility for the ongoing drifts around zero - the filmakers or the NZFC?

It's very difficult to say. The Commission has said that it must invest in films that are not commercially successful, but that's a contradiction because it is very hard to make very commercial films for less than \$130,000 or \$200,000. We are not providing that kind of funding for filmmaking in New Zealand.

So, how are we ever going to make commercial films? The answer to the problem is for the Film Commission to somehow get better at picking winners.

How one again is to undo the effects of the talent drain. It is hard to find writers with \$1-2m incomes by full-time directors. Should

I was reminded yesterday of something I said when I finished up as the Film Commission. 'At least I won't have to read all these dreadful scripts.' I guess that is the problem really - the quality of the material coming forward.

How do you improve it? Obviously, you have to be very tough on selecting projects, and, if you are any good, you'll mouth things, don't do them. Don't just have money made for the sake of having a couple of films to take to Cannes next year.

This desire to spend to the limit of its budget is a probable trait of public film bodies the world over. Perhaps they fear government will take money money back. As a result, they sometimes go into films about which they have significant doubts. Sheat:

Exactly. But they should be brave enough to say, 'We are only

going to invest in one film this year', or even better and say, 'We are not going to invest in any this year, because there is nothing that is really good enough.'

What are Judith McCann's views on a turnaround in private financing? McCann:

We made a couple of quite formal attempts four and a half years ago, when interest rates were still high, to combine private investment and Film Commission support, because the Film Commission is non-tradable.

I think it will take a lot more seriously strong commercial success before private investors see there is the potential to make money. There is always the potential for blue sky [unrealistic profits]. There was Geoffrey Balfour (aka Liekefmann, 1993) and *The Piano in Australia*. We have to get a couple of our own, and we will. *An Angel at My Table* is in profit, and there are others which are very close to breaking even. But it's taken a long time, the risks are high and it's a horrendous financing market out there. John Bennett takes a quite optimistic view:

At the moment, if you have a \$1.3m picture, the Commission is putting all the money up. Inevitably, it may only get \$300,000 back. So you can \$1.3m.

Maybe you are better off going to the Commission and say, 'Just put \$1.2m in and let the private investor take the film \$300,000.' The Commission can make off, and we have started to encourage a private investor. He gets his money back and he starts to think a loan is going better.

The other thing hanging about that scenario is whether the Commission has been putting out \$1.3m and waiting 18 months to get that \$300,000 back. Now it only needs put up \$1.2m. If it has been to invest a year, it can now make two films instead of four.

If these numbers are presented to the Commission, you'll find that private investment will come in. There is a lot of money in private. We are finding people who are interested in putting money back into film.

What might then become a sustainable level of production? Bennett:

Geoff Murphy used to say we can only make four or five films a year. I think we can make eight or nine. I don't think there is any limit to television, because we have Australian technicians to do the work.

South Pacific is a wholly-owned subsidiary of Television New Zealand, it raised over \$30m last year. I don't think it's responsible for us to run over \$30m next year.

LOCAL INVESTMENT (TELEVISION)

If one can't get income from private investors, what about from television? The NZFC has continued to encourage film producers to seek investment from sources other than itself, because it has

always thought it unlikely to be a 100% success. Lindsay Shelton believes producers have succeeded in this, though not from private investors in New Zealand, for two reasons:

“Their first concern was in obtaining television that it was relevant for television money to be invested in feature films. Television had been holding out against that for many years. For most of the 1980s, television was reluctant to invest in feature because it used to earn more from advertising and television was television, and more the two should merge.”

The first and last film of what *The End of the Golden Weather* (Jan Mace, 1991), where the television investment came in first through South Pacific, features.

South Pacific Pictures is really the inheritor of the old TVNZ drama department, in the days now long past when drama was all done in-house. TVNZ closed down the drama department and set up its own free-standing, wholly-owned subsidiary. Shelton:

“South Pacific has done an immense amount of television drama production, much of it in co-production with Canadian companies. The then head of production at South Pacific, Don Reynolds, who had been Larry Parr’s partner in Mirage, and who always had a predilection toward this area, was able to persuade them that *The End of the Golden Weather* was a worthy feature to get involved in.”

South Pacific put up quite a large chunk of the budget, with the NZFC as a big investor. The third amount of investment money came from New Zealand On Air, which used to be known as The Broadcasting Commission, but retitled itself so that it could improve its public image.

A reformer has not yet been co-opted in New Zealand since the beginnings of television, and used to be handed over to the State minister. Once private television started, apparently no one could decide how the licence fee should be divided between private and the State, so the Broadcasting Commission was handed the entire licence fee and given the responsibility of spending it on local programming. It will understandably only invest in something which has a commercial broadcaster, so the South Pacific deal for *The End of the Golden Weather* included South Pacific getting Television New Zealand to commit to be a broadcaster. At that point, New Zealand On Air put some investment into the film as well. Shelton:

So, it is possible to finance a movie with Film Commission money, with TV New Zealand money through South Pacific, and with NZ On Air money triggered if there is a commercial broadcaster. There have now been a number of films structured like this.

As the multitude of layers on many recent New Zealand films grows.

OFFSHORE INVESTMENT

If private investment, except from television, has dried up in New Zealand, then producers must look offshore for some financing. Lindsay Shelton:

Producers continued from the late 1980s to seek offshore investment. Many people failed to find it, and many people, including me, thought maybe they are never going to find it. But suddenly in the current period two producers succeeded in bringing through [the line] (Jim Booth got a substantial amount of investment from Senator in Germany, run by a guy called Hansa Huth, but Peter

Jackson’s fourth movie, *Heavenly Creatures*. Peter had established an immense cult following with his three gonzo/horror comedies, but that following was eroded by the nature of the films the audiences would go on for and no further. At the same time, everybody in the international film industry could see that this was a director of immense talent as a serious storyteller.

So Peter and Jim made the decision for Peter’s fourth film that Peter would do an amazing career switch. And it was the talent of Peter, plus a very good script, that brought in the money from Germany, and which sat alongside the NZFC’s money.

The second film in *The Last Tattoo*, directed by John Ford, which attracted massive investment from an American company called Capella. It is of German origin, I understand.

The Last Tattoo attracted the investment on the basis of the script, plus a cast of four names who were acceptable to the American money standing the film attractive in the international market place. Three of the names are American: Tony Goldwyn, Rod Taylor and Robert Loggia. The fourth name, Melissa Etheridge, “is, very happily, Kerry Fox. The American investors were willing to accept her as a draw.”

At the moment, non-NZFC money is constantly via pre-sales and co-productions. As in Australia, there is an increasing by-laws of distribution guarantees, a situation the recently-formed Project Blue Sky (see below) is actively addressing. Shelton:

The largest portion of outside investment has been coming either through co-productions from overseas investors, as in the case of *Alive* (Morgan Spector, 1993) and the Australian Film Finance Corporation, or *Bleeders* (Michael, which is the Santa Campione feature film which is being done with finance from British Screen, the British Film Institute and Channel 4).

For the most part, though, a lot of the films coming out of New Zealand have been by family-unit directors. They are unlikely to attract pre-sales. It is the ones by experienced directors which have either attracted pre-sales or funding from offshore.

It is also a process of convincing the business community within the industry, so that producers are able to go out and negotiate, are able to bring in all their money successfully. New Zealand no longer has a corrupt industry of producers opening out of their back bedrooms.

EQUITY ISSUES

An inevitable question is whether hanging in foreign waters is a controversial issue in New Zealand. Shelton:

No. The Commission has always remained flexible. It has not wanted to write hard-and-fast rules on such subjects and has always been willing to work around things. The series of *Al* (Lewis to be the one of *Moaners* (David Rhy, 1991), which was financed largely by it, wasn’t a problem for anybody. Nor was *Alvin* (Angus to Jack Br Nobile (Guthi Mawell, 1991). If anything, it was an advantage, because both are useful names.

When John Maynard had several *Amphibians* in *The Footstep New* (Leon Morby, 1992), again it didn’t turn out to be a problem. Nor when *Bridge* (the one on American actors in *Cash* (Alison Madson, 1992).

Surely there was an outcry, though, when an Australian actor, Geoffrey Potts, was cast as a New Zealand war in *Gaylene Preston’s* 1993 mini-series, *David and David* (Shelton).

No, there mustn’t don’t cause anyone any more.



JOHNSON AT THE 1981 BRITISH FILM AWARDS
BARRETT: LARRY FORD/RETNA

In the first half of the 1980s, the people in the industry who had struggled through the '70s to get some blasted shit were anybody coming over their rail. There was a really aggressive mood from all the workers, crews and actors, saying, 'We don't want offshore people.'

By the end of the 1980s, however, people having worked for 18 years could see their balance was gone. They could get more work, more experience, by participating in offshore productions.

We talk about Australia restrictive and off-putting, with Equity and the rest. In comparison, we talk about ourselves as being really first and open, which we are. There is no gate keeper. One can come and go.

When asked why New Zealand is more open-minded on these issues than Australia, John Barrett replied:

I believe the whole industry has matured a lot recently. We have an only matured in age, but also in attitude.

We just had a conference session on Project Blue Sky and it occurred to me that, in 1981-82, just after *Race for the Money* (Zephyr [David Thompson, 1981], if you had started a meeting by saying, 'We were thinking about bringing people here to shoot films', there would have been boos). Yet everyone feels quite comfortable with that situation now.

Perhaps it is also because we have always been such a small nation. People are hard nuts to get you can't live like that. Some people are going to make educational films, some people will do expensive commercials or television comedy, some will make feature or bring people in from offshore. For bigger things try to make money. 'Do you get in my way?' No. Then get on and do work it. I don't have to make what you want to make, but let's not cross ourselves on each other.

Barrett went on to describe a co-production he had done as a cop with Endeavour Tucker, whom he was working with recently, and a Canadian partner. The plot: five luxury yachts are taken hostage, but fight back and win. Barrett:

We had a two-thirds pre-sale and the Film Commission commercial the remaining third based on the foreign sales estimates. For a number of reasons the deal didn't quite cut together, so we didn't receive the Commission's money. But it would have been money he could think of the Commission coming to the party with that subject matter five years ago.

Also, when we were discussing second time on the film, I went to a young woman who has a real reputation for making polished adult films. I asked her, 'Are you interested in doing second time direction on this action picture?' Absolutely not in it. 'This was for her a learning experience.' Give me a go. I'd really like to do something like that. Fantastic! Six or seven years ago, people might have been stuck in that old career of saying, 'I'm not working on a picture like that.' There is much more freedom of thought now.

Judith McCann adds:

There is probably a real psychological difference [from Australia]

as does New Zealand an deregulated environment. We don't have a quota [unlike Australia], there is no guarantee of New Zealand content on New Zealand television. Independent producers have a lot more room to breathe in because they have had to sell within their own market ideas for programs and films. They are competing with the best from the rest of the world and have been successful. There is certainly no lack of confidence, and they are not easily intimidated.

McCann is another who is not concerned about parasites determining the nature of New Zealand films.

They haven't had that effect so far. But it is always a concern and, if it weren't for the strength of the public financing, the Film Commission's financing, that might happen.

What has attracted the parasites is the quality of the services, and the quality and professionalism of the creative team. Plus, they obviously feel that they can make some money on it.

OFFSHORE PRODUCTIONS

New Zealand has long been a location for offshore productions using the country as a location. But there appears to have been a slight shift in Queensland of late. Barrett:

That's been one Queensland has aggressively gone out and sought it. No one from New Zealand has done an international campaign to persuade people to come here.

But people do come. For example, there are four American television currently being shot in Auckland, all about Hawaii. They come here, they said, because they had seen *The Firm* and thought the location looked exactly like ancient Greece, can you believe? They started to rebuild the last City of Troy, but discovered they were on Maori land and the Maori owners wouldn't give them permission. So they had to stop and go somewhere else.

John Barrett:

Queensland clearly has a lot of benefits in its [Movie World] location, and so infrastructure that can put them in and out. The budgets on those projects must be quite a bit bigger than here. They are prepared to go to Queensland, spend the money on the location and get the best.

We had business coming here for two seasons. We went cheap, and we had money coming in. More than the money isn't available for features, the same people aren't coming here.

We are also not making dramas for film, so you wouldn't necessarily come here. You'd go somewhere where it's cheaper, like South Africa.

Judith McCann adds:

A lot of commercial come in here to shoot and there are a lot of people who, through personal contacts, secure those. The reason overseas films come here is the level of crime and violence, is additional obviously to the scenery.

But if we can't sustain our own base to provide that continuous, the industry will go back to some sort of fly-by-night commerce. In between foreign productions here, it will be back to waiting on orders to bring on the date.

Things may change dramatically on the "willing" of New Zealand locations, however, because in the story of corporate rationalisation the NZFC's new executive director is Film Queensland former director, Richard Barrow. (Judith McCann has gone to the South Australian Film Corporation.)

PROJECT BLUE SKY

THE AIM OF PROJECT BLUE SKY IS TO CREATE AN ENVIRONMENT TO ENCOURAGE THE PROFITABLE GROWTH OF THE NEW ZEALAND FILM AND TELEVISION INDUSTRY.

I was intrigued by a TRADENZ (New Zealand Trade Development Board) note of the film industry which indicated that the industry would earn \$100m in foreign exchange in 1992/93. TRADENZ's brief in life is to increase New Zealand's foreign exchange earnings. The film industry comes to it obviously with the need for more investment. (TRADENZ has just successfully worked in tandem with the clothing industry.)

At the 1992 Conference, the Independent Producers and Directors Guild also opted a committed group of producers to work with TRADENZ to see if there was any scope for the industry to work together to develop its foreign exchange potential.

The advisory board (Jonathan Pankaj, an executive producer, Dave Gibson, producer, Gibson Group, and John Miles, project manager of TRADENZ) decided that it had to develop a strategy that:

1. Helps develop and maintain a strong, viable, and viable domestic base of production; and
2. Increases the amount of foreign exchange being invested and earned by the industry.

To do this, it developed a model of the industry and formulated six recommendations that are the basis of Project Blue Sky:

THE RECOMMENDATIONS OF PROJECT BLUE SKY

1. Develop a strategy that enables New Zealand companies to attract private finance/equity for internationally oriented production.

a) Encourage New Zealand On Air and New Zealand Film Commission to widen funding criteria for New Zealand ideas aimed at the international market; and

b) Encourage broadcasters to support major mini-series, dramas and long run series with overseas income potential.

3. Develop New Zealand and Australia as joint economic market for television and film.

4. Develop a plan with the existing funding and training organisations to improve the quality of creative ideation for the international markets.

5. Develop an industry infrastructure plan that ensures that:

- a) The industry is training and retaining sufficient high quality personnel;

- b) That there are sufficient facilities and equipment to meet increased demand; and

- c) Current 'roadblocks' to infrastructure growth are reviewed.

6. Develop a sales and marketing plan in consultation with all the industry bodies to develop both domestic and international markets.

PROJECT BLUE SKY DELIVERY MECHANISM

- Project that will run for three years.
- Set up Industry Joint Action Group (JAG) with TRADENZ. Industry participants by joining JAG.
- Appoint a chief executive whose terms of reference are to achieve the six recommendations.
- The chief executive reports to an appointed board. The board will comprise the initial advisory group plus two others to be announced.

The costs and funding were estimated at:



LEFT: JONATHAN PANKAJ, EXECUTIVE PRODUCER, GIBSON GROUP
RIGHT: DAVE GIBSON, PRODUCER, GIBSON GROUP

COSTS

Estimated Cost Per Activity	
Salaries x 2	\$150,000
Travel	\$50,000
Overheads	\$50,000
Project Costs	\$250,000

\$250,000

FUNDING

Estimated	
Membership Fees	\$40,000
Corporate Membership	\$30,000
Project Sponsorship	\$80,000
Corries	\$70,000
TRADENZ*	\$140,000
	\$380,000

*Government contribution

Project Blue Sky expects film and television foreign exchange earnings to increase from \$46 million in 1992/93 to \$200 million a year by 2000. Dave Gibson:

The Joint Action Group mechanism allows major players in the industry to come together and work collectively on specific projects that are part of an agreed strategy plan.

We're not asking the government for more money, but instead asking them to help us create an environment so we can attract more foreign investment into our production and to develop an infrastructure that can compete with the world's best.

If we can develop and maintain a strong, viable, and stable domestic base of production, it means we can increase the amount of foreign exchange being invested and earned by the industry.

We have the full support of producers, TVNZ, the Film Commission, TV3 and New Zealand On Air. Our next step is to employ the chief executive and to start working on implementing the strategy.

It is difficult not to be greatly impressed by Project Blue Sky. It has been handled extremely efficiently, with a positive attitude by people with enormous industry experience. The whole Project is very much indicative of the New Zealand film industry's forward-looking and consensus-seeking approach. John Barnett is one of the many who is impressed:

It is another example of our maturity. The small group of people behind Project Blue Sky represented a real diversity of thought twelve months ago. There was a lot of soul searching as to whether this was the right way to go. Sometimes people can down and very successfully cobble it into something.

Dave Gibson told me they haven't had a single negative response. Now when you put six proposals up, you would expect people to disagree on one thing or another. TVNZ might not be happy about access to Canada, or whatever. But it has always been

explained on the basis, "Look, you're not going to go for all sex of these. Four wouldn't be bad."

Everybody has kind of agreed there to the state of it. That's a real mark of where we are today. They have been to New Zealand On Air, Television New Zealand, TV1, TVNZ, TV3 and all the bigger production companies, and no one has kept their hand in their pocket. They have all written a cheque. They all think it's great. They all loved each other on ground. And that's something I don't believe you could get in Australia at the moment. In New Zealand, there is really more appreciation of everybody else's position. I just hope it continues.

One initiative, as mentioned earlier, is to try and solve the problem of disseminating distribution guarantees. At the moment, as in Australia, no bank will discount these (i.e., turn a guarantee into cash up front, minus a fee). Given TRADENZ's recent success in convincing a New Zealand bank to give special treatment to the clothing industry (this becoming, in essence, the industry's bank), it is hoped a similar approach by Project Blue Sky will convince a bank to be the official discounteer. If Project Blue Sky achieves only this, then it is a major success. But one can't help feeling its success will be far more varied and greater.

TRANS-TASMAN

WHILE MOST AUSTRALIANS ASSUME THE TWO COUNTRIES ARE VERY SIMILAR, THE ONLY DIFFERENCES BEING WHAT MAKE NEW ZEALAND LOOK SO FUNNY, NEW ZEALANDERS REALIZE THE DIFFERENCES ARE FAR GREATER.



For one, New Zealand is a totally deregulated economy. Australia's is not. New Zealanders seem to work far more closely together within their film industry; Australians are much more disparate and self-confrontational in theirs.

At a seminar at the Independent Producers and Directors Guild Conference, Australian director David Carter gave generous comments of backsliding and lack of co-operation among filmmakers. When he said, "I'm sure it's exactly the same here", there were in fact quiet rumblings of "No." When Carter continued, various members of the audience became more vocal and one finally spoke out saying that backsliding was most certainly not the case in New Zealand.

Perhaps the only time one does hear sporadically in when discussing their trans-Tasman counterparts. Certainly a member "Australian... Australian" is noticeably heard when one begins to discuss Tasman films (as to speak, as Phil Fyfe discovered at the IFDGS Conference dinner).

Is this basic purely on a job level or is it a barrier to trans-Tasman relations? John Barrett:

It's certainly on the job level. We always take the view that if it's between us and Australia, it's a coup, it's between us and Australia and the rest of the world, we are in this together.

You will constantly hear references to us when the Australian film industry has achieved, and this is a very much a respect

for that. There are certain things about your industry that we would, like the television quota. If we'd had a quota, New Zealand would be a different place.

The geographical closeness of Australia and New Zealand has resulted in much movement of creative talent between the countries. There have never been less than Australian technicians working here, or New Zealand technicians working there.

Several producers (including David Hammett, John Maynard and Lindsay Rigg), too, have been skillfully working both markets and structuring various co-productions. Barrett:

When John Maynard has done as having an office in Australia, and an office here, it's just to the same Tasman industry a lot faster than most other people. John has worked in one and he's making it work for him.

We say as an industry that we want a trans-Tasman market and maybe it will come a whole lot of people do what John has. When you see Concepts from artists, Pro Image, Artists and all those people working here, making shows that are going to television every night, working New Zealand On Air money, there are creative talents regardless of what money you make on a global scale. On a macro scale, there are people who are effectively adhering to.

Notably, the consultant co-productions have been among the best made in either country in a given year: *The Navigator: A Medieval Odyssey* (Vincent Ward, 1988), *An Angel at My Table* (1990), which New Zealanders consider a totally New Zealand production, but director Jane Campion does not, *The Piano* (1993), the same and so on.

NOTES

- 1 All quotes in this article are, unless otherwise noted, from interviews conducted by the author in Wellington, November 1993.
- 2 Based on figures supplied by the New Zealand Film Commission.
- 3 "Bill Slater: Chairman", an interview by Peter Brille and Robert Le Tre, *New Zealand Supplement*, p. 22, in *Camera Papers*, No. 27, May-June 1993.
- 4 See interview with Barrett, conducted by Scott McIlroy, *Camera Papers*, No. 34, December 1993, pp. 14-20, 58.
- 5 What follows is largely taken from presentations handed over by David Gibson at the Conference.



FROM LEFT: DAVID CARTER
AND JOHN BARRETT
PHOTO: JAMES HARRIS



MAORI MAN, FROM THE 1937 FILM *MAORI* BY JAMES MCDONALD

At the start of the 1993 Independent Producers and Directors Guild Conference, there was a 45-minute welcoming ceremony conducted in Maori. The whare, most of who knew but a few words of Maori, stood without apprehension and full of interest and respect.

At the conclusion, this writer was told that such Maori welcomes occur before all major government or quasi-government functions. The reason was simple: "New Zealand is their country. We are just guests here."

One cannot imagine such an attitude in Australia, let alone a SPAA conference opening with a 45-minute ceremony in an Aboriginal dialect. New Zealand is often jokingly described as "Australia ten years ago", but in matters such as respect for the indigenous people, it is many, many years ahead.

Given this, it is no surprise that Maori have directed serious films in New Zealand long before Tracy Moffatt became the first Aboriginal to do so in Australia. It also explains the treatment of Maori in New Zealand films, which, from an outsider's awestruck-limited perspective, appears far less tokenistic and cautious than (until very recently) the treatment of Aborigines in many Australian films – or, worse, on television.

New Zealand filmmakers have been dealing with Maori issues since the birth of local cinema. As early as 1907, there were scolding shorts about Maori, shot by James McDonald for the New Zealand Government Tourist Board. From 1918 to 1923, McDonald even made a concentrated effort to

collect and record film and photographic information on Maori tribal life, arts and crafts, food gathering and preparation, and skills relating to a dying way of life. By now there was an awareness by some Maori elders and scholars of the need to record and preserve, and McDonald's work was regarded as a matter of considerable importance.¹

Drama films about Maori people commenced in 1932, when a Froelicher, Gaston Melies, made several ones and two re-releases: *Maori*, *Maori Chief Te Pahi*, *Wha He Roa* and *Love of a Maori Chief*.

The *Hinemoa* story was filmed again in 1914 by producer George Ture and became what New Zealanders consider to be their first feature film.

Australia's Raymond Longford visited the next year to shoot *A Maori Head's Love* and, a year later, *The Mystery on the Bounty*. Beaumont Smith visited in 1921 for *The Briverry*.



POSTER FOR REWI'S LAST STAND (1993)

However, the major figure in this period is Rudall Hayward, who made several silent films with Maori stories, including *The Te Koon Trail* (1927). In 1923, Hayward filmed for the first time the story of Rewi's great battle in 1864 with the British, the silent *Rewi's Last Stand*. The three years later he remade it as a sound film with the same title.

Maori director and historian Muriata Mita writes in *Puke* in *Aotearoa New Zealand* that *Rewi's Last Stand* was made as an independent production by a white New Zealander, but it approached its Maori theme and story with respect for Maori culture and integrity. It "is

an engaging, high spirited film [...] The courage that Hayward, and other historians since, felt about the injustice of the British advance is clearly evident in the film."¹

Also in *Puke* in *Aotearoa New Zealand*, veteran producer-director John O'Shea writes: "Hayward set a tone of benevolent paternalism in his dramatic films about the Pakeha soldier and loyal soldier fighting the brave and often chivalrous Maori."² Hayward's films are "white, clear cut, and sympathetic images of pioneer times with characters and events viewed through a Pakeha prism."³

In 1933, O'Shea himself, and Roger Mairano, made an interracial story, *Broken Barrier* (1932). Muriata Mita argues:

Broken Barrier travels a route of covert racism in Aotearoa's society, exposed only when a Pakeha man forms a relationship with a Maori woman. It successfully breaks new ground, as the interracial heterosexual society that white New Zealanders had brought was now exposed as a myth.⁴

O'Shea went the film as a shift in the representation of Maori. The post War *Broken Barrier* was clearly less sympathetic towards the Pakeha, taking him with bigotry and intolerance, while portraying its Maori characters with respect and some understanding. That it is also come from a Pakeha viewpoint was quite evident.⁵

The Maori viewpoint was first to make its appearance in documentaries. Many are the so-called television series, *Tangata Whareo - The People of the Land* (1974), by Maori director Barry Barclay, as a key work in bringing Maori opinions to the

fore with a mainstream of Pakeha filmmaking. Barclay:

People from all walks of life could talk about their own lives as they saw them and, if they wished, in their own language. That approach was a revolution here in the early seventies, and is perhaps uncommon still.⁶

Barclay followed this with *Autumn Fire*, a one hour attempt to portray Pakeha culture (as represented by Maoriy Sanderson's family's life) from a Maori perspective (Barclay's).

The feature-film breakthroughs came in the late 1980s and early '90s with the so-called Maori trilogy: *Ngaio* (Barry Barclay, 1987), *Maoi* (Muriata Mita, 1988) and *Te Rau* (Barclay, 1991). O'Shea writes:

Ngaio had more of a bicultural stance than *Maoi* and the more recent *Te Rau*. In *Ngaio* both races were treated with fairness, though the one bad unapologetic and exploitative character was Pakeha. In both *Maoi* and *Te Rau*, however, the Pakeha and European characters are generally regarded with long suffering, disdain, contempt, or that disdain one would feel for a mad dog.⁷

Muriata Mita

Maoi [...] is really a parable about the schizophrenic existence of so many Maori in Pakeha society. Our psychological prisons are sometimes worse than jail, and only by breaking free of colonial oppression and asserting our true identity can we ever regain real freedom.⁸

Barry Barclay

Te Rau tells a tale that explicitly has to do with cultural sovereignty. In the future, a group of rural Maori set off for Berlin to recover their caravans which last century were stolen from their ancestral home by a German and one of their relatives. The caravans are now stolen - so is the story here it - in the basement of a Berlin museum. I wrote the screenplay. It is reasonable that personal experiences on rural Maori - the angry ideological debates, the other cheek turned on occasions, the rights coming from apoplexy - will have found their way into the film. Just what it is like to demand cultural sovereignty in the face of the might of the majority culture? What if it fails, do you make it lose? Will the outcome be recognition - or prison?⁹

O'Shea concludes:

Both films were made under the control of their Maori directors [...] who had both expressed firmly and clearly that Maori images and dreams should be under Maori control.

In such circumstances, Pakeha film makers have virtually been given notice by some of their Maori colleagues that being what seems you shouldn't have much to say about or show the Maori in New Zealand because the Maori want to control their own image. Few film makers are likely to accept this. The Maori presence in the country is an essential and valuable ingredient in many dramas about living in New Zealand.¹⁰

That is a dilemma that exists in many countries today (Australia, the U.S.), where indigenous peoples are waking up to take hold of the discourse about issues affecting their lived and cultures. The right of existence to participate in discussing these issues is often debated with someone and is not nearly close to being resolved.

Muriata Mita takes a wide view

Maori film makers have to address several issues not of their choosing when they decide on a project of fiction. They have to



usually the demands of the camera, the demand not that one people, the cinema of a whole cinema, and some-
 how be accountable to all [...] Women
 as it is the knowledge that the Māori
 film maker carries the burden of
 having to correct the past and will
 therefore be concerned with demys-
 tifying and deconstructing the screen. ¹¹

ONCE WERE WARRIORS

The important new Māori film is Lee Tamahori's 1994 *Once Were Warriors*, based on Alan Duff's now novel of urban life in a poor community. This bold and confronting film looks at a Māori family gripped by domestic violence, alcohol abuse and dependence on social welfare.

Beth (Rena Brown) is the wife and mother of the Heke family. Her husband is Jake (Taranata Mowere), a hanger-on at the local pub who never loses a fight but whose violent lifestyle is coming up his family again. One son has joined a gang, the other has been taken into welfare. The daughter, Grace, seeks refuge in her room, as the trio is to shield her brother from the ugliness. When Grace's innocence is sacrificed, Beth is forced to make a choice: her family or her husband.

Director Lee Tamahori feels "The violence and the drink which haunts the Heke family will be recognised by people everywhere. It is a universal story."¹²

Bringing the novel to the screen was something many in New Zealand felt would prove impossible. Tamahori:

Communicate [the production company] had Alan Duff bank it into a first draft – that showed potential. I could see it fitted into the genre I was particularly interested in – modern urban New Zealand drama. [But] it soon became obvious that some serious reworking would be required. Alan's very close to the original material [...] it needed a fresh perspective and I was sure that perspective had to be a woman's. [...]

So we brought in Rena Brown, a Māori playwright from Wellington. She's done a magnificent job [...]¹³

When Alan Duff's novel first appeared in 1991, there was criticism of portraying Māori in a bad light, especially from women. This does not concern lead actress Rena Owen:

Personally, I can relate backmost to the children's point of view in the story. I know what it is like to grow up in a violent alcohol-induced environment.

There will be a lot of political flack around the film, as there was around the book. A lot of people do not think a Māori should be portrayed this way. But until you can acknowledge the ugliness in your race, you can't move on. We are all good and bad, we are human, and can't pretend we are perfect.

I think it is important, especially for Māori, that this story be told. There are truths to exist, they are destructive and, if they are, can change one person's life, so as it has served its purpose.

To me, Beth is like a lot of women. Living in hope – some women do that their whole lives, hoping a man will change.

But she makes choices, so hopefully she will be role model for people in that kind of situation. I think that is the difference

between women of my mother's generation and many these days: women have refuge, counselling, a lot of choice and a lot of options.¹⁴

Brown Brown adds:

Warriors is a universal story. The family could be English, Irish, Spanish, whatever. What is so much darker in and power is from the culture of this country. The racism which the people of the land give the Heke family an escape, a way of hope. This family has a choice, there is another lifestyle for them.

I wanted to show the beauty and power of whana and the richness of Māori culture that is there for the taking.¹⁵

Another key film is *Rapa Nui*, which was recently filmed on Easter Island with New Zealand, Hawaiian and local people. Rena Owen concludes:

I believe the South Pacific will be the happening place of the future. It's going to become a major force in the world. We haven't burnt ourselves out yet, but we have got to learn from the mistakes countries like the US and England have made, and learn to preserve our own culture.

Māori, like every other indigenous people, have a voice and to me it is an exciting voice. We have the only stories left around.¹⁶

NOTES

1. Morris Mills, "The Soul and the Image", *Film in Antenne New Zealand*, edited by Jonathan Dennis & Jon Ingata, Victoria University Press, with the assistance of the Film Programme of the Queen Elizabeth II Arts Council of New Zealand, Wellington, 1992, p. 40.
2. *Ibid.*, p. 42.
3. John G. Moss, "A Chained Film Programme of Memory – and Extracts from Conversations", *Film in Antenne New Zealand*, op cit, p. 17.
4. *Ibid.*, p. 17.
5. *Ibid.*, op cit, p. 44.
6. *Ibid.*, pp. 17-41.
7. Barry Barclay, "A Strange Landscape", *Film in Antenne New Zealand*, op cit, p. 118.
8. *Ibid.*, op cit, p. 15.
9. *Ibid.*, op cit, p. 40.
10. Barclay, op cit, pp. 127-8.
11. *Ibid.*, op cit, p. 15.
12. *Ibid.*, op cit, p. 40.
13. Quote taken from press kit.
14. From an article by Rena Brown supplied by the NZFC.
15. "Katherine Fairman, "Once Were Warriors" raise the controversy", *New Idea (New Zealand)*, 24 October 1993, p. 32.
16. *Ibid.*, p. 32.
17. *Ibid.*, p. 32.

BUDGET

Established in 1978, the New Zealand Film Commission (NZFC) is supported to the tune of approximately NZ\$8 million a year. The structure of that funding has changed over the years, the NZFC being increasingly dependent on money from the Lottery Board and less on direct government grant.

In the 12 months to June 1994, the NZFC received from government grants in 1988/89 NZ\$5,000 (having dropped from \$3.6m in 1988/89), while Lottery Board support has increased to \$7.4m (from \$5.7m in 1988/89). That gives a total of \$12.4m, somewhat lower than 1990/91's peak of \$10.8m.

Martin Burton, the NZFC's finance director, explains:

The government grant has dropped dramatically because of general financial pressures on government spending in all areas. Like other cultural bodies and government departments – like everyone else – we have shared in the pain.

The government sees the increase in Lottery profits as a way of getting around direct payments to us and replacing them with a share of Lottery profits. Another worked really well until this new financial year, when the Lottery profits started declining.

Lottery Board profits had increased dramatically with the introduction of Lotto, but the money on revenues has risen a little. As the NZFC is tied to a fixed percentage of profits, there is inevitably a reduction in total year by year.

In the fluctuating nature of the NZFC's annual funding a problem? Inevitable.

Any amount of money is manageable. Whether it's always sufficient for the film industry is debatable. In some years, the industry expands or contracts to the level of funding that is available.

At the same time, I'd like to think the fluctuating income might encourage a more flexible approach. I hope we are at a plateau, a base which won't go up or down too much.

NZFC REVIEW

When Phil Pryke became the new Chairman of the NZFC, several review procedures were put in place. In his speech at the November 1993 Independent Producers and Distributors Guild Conference, Pryke announced that:

One thing I've learned [] is as I've met with industry groups around the country, it has been a distinctly a mood of change in the New Zealand film industry – maybe after last Saturday [the November 1993 New Zealand election] this can be seen as a reflection of the country as a whole. But let's make sure it does not descend into the madness we see in the political area.



PHIL PRYKE, NEW CHAIRMAN OF NZFC

We must make sure that any change is looking forward not backwards. And the urgent task change is not just coming from the Film Commission. The industry itself has reached a natural turning point, a period of assessment and review.

One thing Pryke has argued for is a change in the procedures by which people apply to the NZFC:

[Since] taking the Chair, and talking extensively with industry participants, I found that, as often as not, applicants for Commission support were confused about our requirements and the signals we were sending.

In addition, I have a personal obsession with making sure that we are absolutely explicit about the reasons for our decisions, when conveying them to applicants. That is especially important when we say, 'No.'

The result is a more streamlined process – and one in which the uncertainty for applicants has been removed as much as possible. For producers, that means no more waiting anxiously beside the phone on a Friday night, wondering if your application has been successful.

For the Commission, it means, now that you have a very clear indication of how to give your applications your best shot, we do expect you to get it right the first time. And we'll really prefer not to consider applications more than once.

While the industry has generally embraced Pryke's call, lawyer and former Chairman Bill Stout sees dangers in a once-only approach to considering applications.

I don't think that is wise, because you are going to throw out something that is brilliant.

Smith Pryke was very successful and took Roger Donaldson to Hollywood. But the last time it came up before the Committee now, it wasn't right. It just didn't hang together, and we said, 'Roger go away and do some more work on it.' I guess the committee might as Roger may have released some creative powers and really helped him achieve the final result. If we let him make it what it was originally put up, it wouldn't have been the success it became. Oh that I'm absolutely sure. That was our clear cut case of its worth in saying, 'Go away and come back again.'

What I think a lot of the filmmakers here tend to analyse is that the process actually happens in Hollywood. You send of countless scenarios which established filmmakers have been around you, been getting through the studio film which and up being highly successful. Nobody wanted to do them at first, so they just kept being away, did more versions, and came back.

Two other areas Phil Pryke and the NZFC are currently examining are training (not just new talent, but of industry professionals so they can better market their talent, entrepreneurially and creatively) and marketing/labels. Both areas are discussed in the following interview with Pryke:

SUPER PODS

The biggest change in NZFPC policy in recent years was the introduction of Producer Operated Development Schemes. The aim was to partially develop the development of projects from the NZFPC, which tends to view projects on a non-off basis, to established producers/production companies. The schemes are worth \$10,000 to \$150,000 to the applicant.

The success of this trial led to a grander plan: the Super Producer Operated Development Schemes (Super Pods). John Barrett of South Pacific Pictures explains:

Effectively, the NZFPC gives four (now five) companies underwriting to the tune of \$900,000 over a three-year period. You don't get any access to \$100,000, it's an scheduled draw down against the business plan. This enables you to go out and acquire product, to get scripts developed, to run your overhead. It is a recognition as far as that being a producer is not much fun because you

In Wellington, the Super Pods are:

- The Gibson Group (Derek Gibson);
- Premiere Living (Gaylene Preston and Robin Laing);

- Midnighter Films (the late Jim Booth) with WingNut Films (Peter Jackson);

In Auckland:

- The Movie Partners (John Maynard and Bridget Brady); and
- Endeavour Tuckett (Murray Newry and John Barrett), under the heading

John Barrett

I think the net results are going to be really significant. While the Commission is still going to do a lot of non-off development, each of these Super Pods has eight to ten projects moving along. And because they have been free-tracked in a sense, the producers feel sufficiently detached to be able to stand back and say, 'This is a better bet to go than the others.' I think the real result is going to be projects which have a high degree of off-sheet investment.

At Endeavour Tuckett, we agree two years on one of our three projects. If we had been dependent on one-off funding from the Film Commission, the projects would have been such a burden. The Commission wouldn't have been troubled about it, it's just that you'd be locked into the Commission's timetable of meetings, rather than our ability to keep things moving along.

In many ways, the Super Pods reflect a difference in attitude about where responsibility lies. As Phil Pryke said at the Conference:

[(I) in the industry itself, you, the practitioners, not exerting more control over your own future.

What before change tended to be ad hoc and at the mercy of external agencies - especially government - it is now being regarded strategically by the industry, and moves are afoot, through vehicles such as the Joint Action Groups (Project Blue Sky) for the industry to actively manage its future. I must say that I fully support such initiatives. [...]

I know there were times when the Film Commission was accused of thinking it was the industry in New Zealand. If that was ever the case, it certainly is not so now. The Film Commission today sees itself as an overseer of, and supporter of, the industry.

The days of hand holding the industry are gone - and I hope that is accepted by all participants.

John Barrett, the NZFPC's executive director until January 1994, believes the Super Pods have already had an impact:

The industry has been more on file over the past few years because the Super Pods enable companies with track records to have a share of projects in development. That has contributed significantly to a greater stability.

That may well be true, but where are the films to prove the worth of the scheme? "Must-go" projects are hard to find and McCann does express some concern:

We are [in November 1991] almost half-way through the current financial year and, surprisingly, the Commission has made production finance commitment to only one feature. It's been slower than we anticipated.

One possible reason is that we are looking more critically at the quality of the projects. We have developed more

detailed criteria by which projects are evaluated by the Commission. Producers are getting the message quite clearly that we are looking for a higher level of quality in the package they present to the Commission. They are not coming in as frequently as an early stage as they might have done in the past.

When the Super Pods, seven projects are being developed to a stage where several have come to the Commission with all the other money attached. They were no longer looking to the Commission to kickstart the financing process.

At the same time, there is growing concern that Super Pods money has been overly used to keep production companies afloat - to "run the overhead". Like everything else at the NZFPC, though, the Super Pods are under review. It is possible that the scheme's goals may be evaluated as too expensively bought.



BARRETT/CLARK. JOHN BARRETT/CLARK PHOTOGRAPHY



PHIL PRYKE

Chairman, New Zealand Film Commission

PHIL PRYKE WAS APPOINTED CHAIRMAN OF THE NEW ZEALAND FILM COMMISSION ON 1 APRIL 1993, FOLLOWING ON FROM DAVID GASCOINE. AUSTRALIAN-BORN PRYKE HAS HAD A NOTABLE CAREER IN INVESTMENT BANKING AND HAS SERVED ON SEVERAL GOVERNMENT COMMISSIONS, ADVISING THE GOVERNMENT ON THE SALE OF TELECOM, THE COAL CORPORATION AND POSTBANK. UNTIL RECENTLY HE WAS WITH BUTLER WILSON.

Did you come as Chairman with a specific brief, or have you progressively evolved one?

I sat on the Film Commission for a year previous to my appointment, sort of looking at my feet. That year showed me how little I knew. So, I decided I'd better go out and find out how all these people and their businesses operate. I spent quite a lot of time going around the country asking in particular producers how they saw the Commission and the industry, and, equally important – purely from my own bias – how their businesses worked.

The first thing I found out was that most of these businesses operate very tenuously. None the less, it was a bit of a surprise to discover 10 or 12 quasi viable, robust businesses had survived through the terrible times of the tax reforms and their subsequent withdrawal. It was not at all that I developed a view about what I'd like to try and achieve in the three years that my current appointment lasts.

What are they?

Basically there are three things.

One is I discovered that many of the people who came before the Commission were extremely confused about the signals we were sending. The mission of the Commission, particularly when we decided not to back drama, was to let people down gently and not deliver harsh judgements. But deciding whether someone gets \$100 or \$200 was a whole world. You do have to take quite harsh judgements about the quality of the project and the people working on it, on whether or not they can deliver it and whether it has a market.

What we were ending up doing was pulling out punches. But I believe quite strongly that the Commission has a *statutory obligation* not to pull any punches. In this very complex and mixed world of making movies, which is certainly the weirdest business I've ever been involved in, people should know as clearly as possible how you are operating and what your expectations are, particularly in terms of the packaging of projects.



"To fix that was largely a procedural thing, and I think that we have made good progress. Certainly the feedback we have been getting is that people are appreciative of the fact we are not prepared to waste our time in chasing projects that in the long run we don't think have legs. We might as well turn them off and let people get on with other things.

The second area that has been concerning me more and more is whether it is appropriate for a funding agency like the Commission, which is essentially a bank, to be involved in non-banking activity. Is it appropriate to sell specific pieces of produce, in addition to promoting the industry as a whole?

Quite a few people in New Zealand said to me the Commission should get out of the sales agency role altogether and leave it to others, the professionals. Osborn and the Commission actually does a very good job with some projects.

So what I have done is initiate a series of discussions, first with producers, to try and get that spectrum of opinion out into the open. At the end of the day, we are there to serve them; we are not here to tell them how to do it right. And if the consensus develops that there is a better model for the selling of New Zealand product, then let's go for it. We will find out how to do it and we'll support it.

I would like to get to the point where we are very clear about what we are getting out of our expenditure on marketing, that generic promotion and facilitation of the industry, and what we are getting out of sales, which is the selling of individual products. Being specific about that will help in terms of running the Commission and making sure that our clients know what our role is for us.

The third area that really does concern me quite deeply is the development of creative talent. We have developed technical talent in New Zealand very well over the years, by hook or by crook, through the broadcasters, through people like Coburn and Preston-Laing, and so on. But we seem to be facing a shortage not so much of ideas but of the creativity that is required to actually package those ideas with all the other bits. It is the script, the music, the perception of casting and how all the bits bolt together.

NEW ZEALAND FILM COMMISSION: NEW ZEALAND'S CREATIVE TALENT DEVELOPMENT AGENCY. FROM LEFT: PAUL THOMPSON, NEW ZEALAND FILM COMMISSION CHAIRMAN, AND PAUL THOMPSON, NEW ZEALAND FILM COMMISSION CHAIRMAN, AND PAUL THOMPSON, NEW ZEALAND FILM COMMISSION CHAIRMAN.

We do have lots of work to do on scripts, too — it's very hard finding good scripts — but it's that whole package of elements in the creative body of work called a film where we have to do a lot of work.

I find it a little bit remarkable that when proponents come before us for funding for a project, whether it's development funding or production funding, the pitches they put in front of us are, by and large, pretty poor. I come from a background where, if you like to put it crudely, I've been quite successful in lifting large fees out of various clients' pockets for major projects. And the way we have done that is by very highly developed presentation skills. I found it a bit surprising, frankly, that people involved in the communications industry's really don't communicate their ideas in the front end particularly well. Now, whether that is because of a failure of the idea and the package, or a failure in ability in present, I'm not quite sure, but I suspect it's the former. We tend to put a lot of emphasis on script, but it's the idea that has behind the script that is really important, so it the vision of the people who are going to put it together. I would like a lot more thought put into that. Paul Thompson used at the Conference's character session that a lot more thought should be put into the idea itself, into how people are actually going to deliver that idea and what's it going to look like.

We have quite a lot of work to do in trying to find the mechanisms for identifying talent, for putting them into a position where they can learn the on-the-ground skills that are required besides just having the specialist creative talent, the creativity of thinking how to pull the deal together, of conceptualizing what it will look like at the end. Whether that means some form of formalized training, and participating in some of the courses at the Australian Film Television & Radio School or the British film school, we need to find out. We have to plug people into very specialized low-income environments where they can absorb a whole pile of skills.



JOHN GOODMAN/GETTY IMAGES (2) (3)

I'm not a specialist in film. I'm a specialist in organisations and that sort of thing. It's the people at the Commission who have collectively in their heads the answers to how to deliver these things in a much more efficient way. What I'm trying to do is to be very clear with the participants in the industry about what the Commission's role is, how it is making its decisions, and push them into a position where they are being very explicit about what they expect. The idea is not to say that they will all agree and we'll end up with this wonderful consensus developing. At some point the Commission is going to have to take some judgements in a sense that I don't want the Commission to be in the absolutely best position to take those judgements and, through that process, bring the industry with us. There is far more chance that the industry will support us if they feel everybody has been consulted and that we take them seriously.

Have you been at the Commission long enough to have witnessed the evolution of a project you backed? If so, have you seen great differences between what was pitched and the finished result?

Oh yeah, and I've been very surprised. If you take *Desperate Housewives* (Barbara Malm and Peter Wells, 1993), which I think is just the most significant thing that has been produced here, I was startled to think we could have produced such a film. At the presentation where the decision to go with it was made, I did not in any way get the message as to what it would look like. It happens to be a type of movie that appeals to me, so you have to be a bit careful of that sort of influence, but it is far more startling that I had any reason to believe it would be.

I haven't seen *The Last Tattoo* (John Rod, 1994) yet, but I've seen a cut of it. It looks pretty much how I thought it would look. On Monday, I'm going along to see *Once Were Warriors* (Lee Tamahori) in final cut. I'm quite interested to see what that looks like. I have a couple of conversations with Marmion and am fairly close to a lot of the issues that film is dealing with.

As in any industry, if we can encourage people to be as clear as possible at the inward end, our chances of realising good product are going to be that much higher. It is, if you like, the forcing of a discipline.

It probably makes the assessment of projects easier, too.

Oh, yeah.

One of the best presentations I have seen across was given by Peter Jackson not so long ago. I went away thinking, "Yeah, not only do I think I know what it might actually look like in the end, but I'm absolutely convinced that Peter knows what it's going to look like."

There is no question that film is a living process, and one must

expect things to change, but you have a much better chance of developing a product if you have a very clear view of what it is that you are trying to produce. Equally, if you are forced into the position – not forced but encouraged – where you have to consider that vision, your chances of applying a range of disciplines that will achieve it have to be much higher.

The most common complaint, though, is that New Zealanders don't make enough film that New Zealanders want to see. But if you are continually relying on new and untested talent, doing that is just as much more difficult. How, in fact, do you evaluate the success of the NZFPC?

That's a quite difficult one. Perhaps that is the bias of my own background, but I evaluate it by looking out there and seeing that there are 10 or 12 pretty viable businesses and more coming through. Some are involved in every now and then doing television work, some commercials and maybe a bit of corporate work, but that is contributing quite significantly to the fabric of the industry. And some people have to go overseas to get experience elsewhere, because that's how it is for all of us.

I'm an Australian but I live in New Zealand. My skills have been honed by quite extensive overseas work. I could have continued working in Washington or Rome where I spent 10 years. But I didn't want to. I wanted to come back here. And hopefully I have contributed something in coming back.

People do come back. Roger Donaldson hasn't told me, but he's told many other people, that he would love to come back here and make movies. He's just waiting for the right one that grabs his interest and away you go.

One industry of the NZFPC has been the Super Fools. You seem very interested in strengthening the structure of the industry. One criticism of Australian funding bodies is they are very one-off in terms of backing less individuals. The NZFPC, on the other hand, seems to be arguing that, if there are ten or 15 healthy organisations, a continuing film industry is almost guaranteed.

Absolutely, and it has to be encouraged. We are not the industry, we are a funder and a supporter of the industry. We are not a studio and we have to avoid being a studio. We don't have the skills and shouldn't, in my view, attempt to develop them.

I am really interested in industry structures. It's akin to my background. The stronger the industry is, the stronger the contribution of that industry. Whether it's film, lab, electricity, computing or any of the other areas I'm involved in, the stronger that industry is the more this country gets out of that industry – as a reward of sorts that are not always measurable. The very fact that people are marching forward and trying new ideas is what we have to have in this country.

Do you think the time around a private investment will come out of that superstructure as well?

It's the best chance, without a doubt. I'm a businessman. Success breeds success. If you can say to me as somebody who advises lots of people who have lost or lost that a business over them has a track record, the chance of attracting private capital into that business has to be that much higher. It will take a long time, but the incentive will say, "Well, here is a business that I can understand. Here is a business that has a track record. Here is a business the proposition of which are trustworthy as a business scheme. Here is a business that is disciplined in the way it operates." If it produces the goods, the chances of getting funding from private sources are going to increase. And already I know of one or two people around New Zealand – and they are in very short supply – who are at least amenable to being selected into awarding on various projects. It will be a hard job getting the first few – I think we are fairly distant from that at the moment – but it will come.

LINDSAY SHELTON

Director, Sales and Marketing, New Zealand Film Commission



Lindsay Shelton has been selling and promoting New Zealand films for 14 years, since he joined the New Zealand Film Commission (NZFC) as its first Marketing Director in 1979. He introduced New Zealand movies to international buyers at the Cannes Film Festival in 1980, and has handled the sales and promotion of more than 50 New Zealand feature films at all the major international festivals and markets.

Before he joined the NZFC, Shelton was a journalist who worked on various newspapers (including *The Sydney Morning Herald*) in Sydney and London, and with New Zealand television, where he was network editor of New Zealand's top-rating news show for ten years.

During his time as President of the Wellington Film Society, Shelton founded the Wellington Film Festival in 1972 and directed it for its first ten years. He has also been Chairman of the New Zealand Federation of Film Societies.



THE PIANO: HUNTER, NEILL, AND CAMPION'S PIANO (1993)

PERCEPTIONS

Is there a major difference in the perception and status of New Zealand films overseas to that in New Zealand?

Yes. The industry is more admired and recognized outside New Zealand than inside.

If you look at the overall list of productions since 1978 (see Chart 1, p. 15), it's quite extraordinary that a country that did almost nothing has suddenly done all of this. And I think recognition of this overall achievement is far more wide-ranging overseas.

When I'm in other countries, so many people come and ask, "How does New Zealand do it? How does a country with a small population base produce all these great movies, all these great directors?" And when you say, "What do you mean by that?", they know the whole history.

People overseas are the best the New Zealand has had so many films in Official Selection at Cannes as something genuinely extraordinary. They point to many other countries with similar population bases which might have a film selected for Cannes once every 10 years, whereas New Zealand has had seven.

Inside New Zealand, people are much less willing to accept any kind of New Zealand success. New Zealanders haven't changed as much as I had thought they had, the same old national characteristics will keep coming through.

There is a change, though, if I look at my kids. They now live in a country whose films are made all the time, and, even if they are not seeing that much, they are aware that films are happening. And that is an absolutely different environment for people to live in than in the 1970s and earlier, when almost no films were made in New Zealand and films could only come from somewhere else. We no longer have that kind of inferiority complex.

How concerned would New Zealanders be if the film industry came under threat?

The surveys which the Commission carried out in the marketplace from time to time indicate that people would be quite concerned if the film industry died out. They see it as an activity of national importance and value.

I was overcast at the time, but I am assured by everybody that when *The Piano* (Jane Campion, 1993) swept the field at Cannes¹, there was a mood of national euphoria for 48 hours which was similar to that when the All Blacks won an international sporting event. That seems to indicate that, even though a disturbing number of New Zealand films have failed to perform at the local box office, the population at large knows that there is something happening here and looks upon it as a positive thing.

In aesthetic terms, rather than in export dollar terms?

Aesthetic terms?

The concern is in having a film culture, rather than another successful free-market enterprise.

The word culture still fits very amply with New Zealanders, though they are starting to adapt to its real meaning.

CRUSH: THE LATE 1980S NEW ZEALAND'S SEXY PLOT



BAD TASTE



JACKSON AND OTHER (CLOCKWISE FROM TOP LEFT)

I think your average New Zealander, if questioned, would talk about the value of the achievements of people in the film industry. Even though you could more or less correctly say they are talking about cultural value, they talk about the achievements of some actor in winning a prize or of a filmmaker in getting a film into some big event, or of a New Zealand movie getting well reviewed in Paris, the States or wherever. But you still have to deal with a media which, given a choice of reviews of New Zealand films from another country, has a tendency to pick up on the negative ones and leave out the positive.

SALES AND MARKETING

What does your role as Sales and Marketing Director mean in terms of handling New Zealand films?

Though we do a very small amount of generic promotion and advertising, almost all the promotion is to do with specific new titles. For ten years or more we played a big New Zealand message at the top of all the ads we took. But we have achieved recognition now, so we focus almost entirely on the films and the queries that they earn. The New Zealand connection is conveyed by our name at the bottom.

We launch all the films as New Zealand movies. We don't try to pretend that they are anything different from that. Many of them have not only benefited from that, but gained far more international acclaim than if they had been launched as a one-off movie in the huge, cruel commercial marketplace.

The Commission is currently selling two-thirds of New Zealand films. My belief is that the success we have had has largely come from our achievement in positioning the New Zealand movie industry as something larger and more substantial than the reality of our four or five features a year. And we have been able to do that because we have had hands-on sales control of a majority of the titles. That marketing would be much more difficult if we didn't have hands-on involvement, because the marketing message and our ability to deliver it would suddenly become anonymous as opposed to our being able to say, "Here is the film. You can actually buy it from us and we will work with you on the release."

If your only handle two-thirds, then some films you obviously don't.

The system by which the Commission handles the bulk of movies has always been flexible. Again, like every other area in which the Commission works, we don't have hard-and-fast, black-and-white rules. When John Maynard and Bridget Han wanted their two films, *Crash* and *The Forester Man* (Lynn Harber, 1992), handled by a British seller, even though the British seller wasn't financially involved with the films, the Commission agreeably went along with their wish, which was part of their international strategy.

Where offshore revenues bring substantial amounts of money into a film, and share the investment with us, if that offshore

money wants sales rights, then that's a perfectly good negotiating point.

When we are challenged by people who claim that the Commission doesn't get prices as good as an independent, outside seller would get, the answer is in the statistics. We believe we do.

The difference between the gross and the net accounted for by costs is also much less with the film we handle than with offshore sellers. Much of our costs are covered by the overall generic marketing that we do. Inevitably that nets a larger proportion of the money we collect in comparison to the offshore sales agents.

Is that as it may, the subject is now being debated and our Chairman, Phil Pryke, is getting a report on differing ways of selling. He is overruling whether the Commission should still be selling. He says he has an open mind and there will be a decision sometime next year. (See interview with Pryke, pp. 44-46.)

What remains to be seen with the various options, which are going to be explored in the next six months, is whether such flexibility, which many people think is desirable, can be maintained by another system or whether alternative systems might become more rigid and give New Zealand producers less choice rather than more.

At the moment, do you also sell New Zealand films within New Zealand?

The Commission demands that New Zealand distribution is contracted before a film goes into production. So, while we participate in this with the producers, by the time the film is into production that is generally done.

Our involvement in New Zealand is generally restricted to talking with the New Zealand distributors about their campaigns and their release patterns, and monitoring as time allows how things are going. We encourage the distributors to find ways of

keepings/covers as releases, rather than letting them disappear. Our reaction rate on that varies according to the success of the movie.

I've been asking each one distributor this morning. Their previous release didn't get onto as many New Zealand cities as we wanted or they swapped. The reason I was given was that the film failed to perform in Auckland and Wellington. As a result, there was difficulty in getting it out into the provincial cities.

However, the current New Zealand release of the distributor is having a long life in Auckland and therefore will be easily looked elsewhere. A disappointing New Zealand theatrical release may only be seen in eight or ten cities. An effective New Zealand release will be seen in as many as 50 or 60 different venues.

INTERNATIONAL

Does the international market consider New Zealand film purely art-house?

Not entirely. The art-house definition is really only relevant in North America, where films from a place like us are most likely to find their outlet initially through art houses. The only exceptions are films such as Peter Jackson's, which can go straight into genre houses.

In the rest of the world, it's just a matter of releasing a good movie and finding the best places to do it in. Even on the States, if a film is going to have art-house success, it's going to be a success which is being designed by the distributor as the foundation on which a much wider release will happen.

Maybe in New Zealand there is a perception among some people that New Zealand filmmakers are more interested in making art-house than general appeal movies. This perception is held by some people in the film exhibition and distribution business, rightly or wrongly. It is a misconception which producers are now actively working to overcome. The message which the new Chairman is delivering, who as each producer needing to find the audience, is a message that is being loudly and willingly understood, which is a difference from a few years back.

The art-house time is most and certainly visible in independent films in New Zealand. If you go looking for New Zealand movies, you tend to find them housed in an art-house category.

It's surprising that so few New Zealand directors have chosen to work in specific movie genres. Peter Jackson has done three, David Miché, before he went to the States, did one, *Deadly Wounded Up* (1984), and did it very well. I suppose Geoff Murphy did it with *Goodbye Pork Pie* (1981), if you consider that an action-house genre.

The figures in terms of festival earnings tend to show that there is a ready market for genre movies, be they horror, genre, action or whatever. From that point of view, it's surprising that so many New Zealand filmmakers have endeavoured to put together a quality story and so few have tried to do genre films, which are a little easier to achieve successfully than some of the other ones.

Is attending overseas festivals the primary way of selling New Zealand films?

Festival and markets tend together. Cannes remains the number one festival and market for us. We still continue to launch the majority of New Zealand movies there. We've only had one film (Jane Campion's *An Angel at My Table*, 1989) in Venice, and we've never had a film in Competition in Berlin.

From the launch at Cannes, either in Official Selection or just in the market, we then go wider, participating in events such as Toronto and Montreal, which are very user friendly to New Zealand movies - also London.

The normal participation at events is the absolutely bare minimum. We are always in the AFM, at Cannes, at Berlin. We do an immense amount of directional before each of these events. We do a lot of follow-up direct mail, in terms of any kind of festival success or award. We are forever writing to all potential distributors drawing their attention to trials, sending out copies of reviews and awards and so on.

There's not been as many New Zealand films in Sydney and Melbourne as we would have liked, which is largely a timing thing. If something was going to be ready in May, for Cannes, it's probably not going to be available for Sydney or Melbourne to premiere within their time frames, which are earlier. So, new films which might have been expected to turn up in Sydney and Melbourne in June aren't there. I'm trying to address that problem with Paul Symes (in Sydney).

How do you rate the value of festival participation and festival awards in securing sales? Is it better to be in Competition at Cannes than in the market? Does an award help a distributor?

Everything that you are doing is aimed at getting the buyer's initial attention, trying to give the potential buyer a reason to come to see the film, as opposed to all those films that the buyer doesn't have time to see. Every little achievement that you can muster is part of that initial aim.

Once you get the buyer to see the movie, then most buyers are pretty egolessly independent in being able to make up their mind on the basis of what they see and on what they know of their own audience. From that point on, awards will be seen by a potential buyer as a useful marketing tool in their particular territory. They will not be the difference between saying, "Yes, I'll buy it" or "No, I won't".

It'd like to be able to say that international awards will help all films make it to the domestic market place. But I can't always say that.

Australian distributor Andrew Fife recently said that to most distributors a film which didn't either get significant festival participation or an award was more likely a dead film.²

I'm supposed Andrew said that. It's not my view.

I have no horror on it launching a film just in the market at Cannes. If you do that right, and if the film has a personal to entrance people, then that's no problem at all.

Most people I know didn't realize that *Stevie* (Bailhouse (aka Labrousse, 1992) when Official Selection at Cannes. I think heard of it in terms of having been a film that was discovered in the market.

Right back at our beginnings, *Search Palace* (Roger Donaldson, 1983) was discovered in the market when we were using a very obscure screen in Cannes. It didn't matter a damn. The film created word of mouth and everything carried on from there.

We have continuing arguments about whether New Zealand films which are considered "small" are helped or hindered by getting selection in the Cannes Competition. *Vigil* (Vincent Ward, 1984) was the first *Vigil* is a "small" film. *Cross* (Alison MacLean, 1992) is more recent, *Cross* is a "small" film.

My considered opinion is that there are more benefits for the film than there are negatives. There are some negatives, agreed. But the benefits are in terms of the basic visibility of the film. The fact that it has been chosen, that it is there, helps get people to focus on it. The issue of whether it appears on the screen to be something "small", as opposed to the huge things which seem more and more to dominate Cannes, is not enough of a problem to destroy the film's potential.

Basically, if you get Official Selection offered at any level, you are most likely to say "Yes", even if it isn't quite the screen that you would have chosen.

SUCCESSES AND SETBACKS

Are there certain territories which are very receptive to New Zealand films and where you have good track records?

The Americans certainly consider everything, while the UK theatrical area continues to be largely supported by television decisions. Fortunately for us, our films run very well on Channel 4 and BBC. The bulk of our films have sold either to BBC or Channel 4, and the majority of those titles have had theatrical releases as well, with theatrical distributors partly underwritten by the British television system.

In Germany, it can be hot and cold. Initially we sold almost everything to German television in the days when it was looking for alternatives to American product. They then changed their policies and we stopped selling there altogether. More recently, we have been able to get some films into genuine theatrical release—sometimes, very large. But German television is no longer a key element in getting a sale.

In Japan, we sold nothing for five or six years, until we did all the right things in terms of what you are supposed to do in every new market. We went to Tokyo and presented a New Zealand film season. We gave a reception with the New Zealand Ambassador, we treated people, we met people, we paid all the right courtesy. It was a copy-book exercise, and after that we started selling to Japan. From selling nothing, we now sell quite a lot.

In France, the French industry ignored us for a number of years, until the mid-1980s when Gaumont took on *Die* (Giovanni Musy, 1983). Again it was our consistency of participation, and being seen to do the right thing in Cannes, that eventually drew us to the attention of the French distributors. But France still remains a very difficult territory.

In Italy, we had initially nothing; over recently, we've sold quite a lot.



NEW ZEALAND FILMMAKERS VISIT LAST SUMMER. AN IMAGE BY ANNE HILL (1991)

Overall, one must say that each new film needs a whole new set of decisions in each territory. The fact that you are known as a territory means that you can guarantee the film will get to be seen. The problem in our initial years was in building credibility for New Zealand as a source, so people would actually come and see our films. We are very beyond that now. We can guarantee that people will come and see films, but it's still a decision to be risk.

Compassie (Korner) has sold very well and is continuing to sell very well. I think it will sell almost everywhere. Nevertheless, I had a few shocks. For example, a distributor in Italy, whom I'd been dealing with for years and who had had good success with New Zealand movies, said no. I thought he would immediately take this one. "Too weird" is what he said.

What are the main problem territories in selling New Zealand films around the world? An obvious one is Australia. There are fewer New Zealand films distributed there than one might expect.

Yes. The most recent example, and one which is of the greatest concern to us, is *The End of the Golden Weather* (Jan Moline, 1992), which won Best Film and Best Director in New Zealand, and did very well in local release. It got lots of prizes all over the place, and just in New Zealand, and was viewed by every distributor in Australia. Some of them looked at it twice, and yet no Australian distributor was willing to believe that they could attract an Australian audience to that movie. So it's going straight to video. They all know of its success here, they all saw it, and everybody pointed to it. I can't comment any more than that.

Actually, I was going to answer your question in a different way. I was going to say that if, from time to time, New Zealand films have had trouble getting theatrical releases around the world, the basic reason must go back to the decision to invest in these films in the first place.

Given that New Zealand population is only 3.3 million, 80 per cent of the responsibility of breaking even costs with the marketing divisions of NZFC.

Correct.

What role, then, does the Sales and Marketing Director at the NZFC have in decisions about which films to invest in?

I advise the Commission Board, in terms of both domestic and international markets, what I believe the potential of each production application is. History shows that overseas Boards have increasingly taken note of this advice and sometimes they haven't.

NOTES

- ¹ The *Pewee* shared the Golden Globe, and Holly Hunter won Best Actress.
- ² Jeanette was shown with *Die*, introduced by Peter Corbett, in November 1993 on ABC television.

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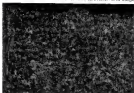
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projects

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• selection of works for film, television and stage



Clifford Gordon (left) joins Phillips and co-founders of the movement based on listening, reading but well as how one projects my heart (in chocolate) into and sometimes respectfully together they have created an important body of work including the *Soundtracks to Hope* (in press) for mental, grandparents & younger (and older) and music that changed the world in 2000 after *conclusion*.

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[illegible]

CONCLUSIONS

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Mag. Dr. Josef Dietrich

Discussion

**Another Italian
box-office
smash hit**



LA SCORTA

(THE BODYGUARDS) ©

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starring Carlo Cecchi (Death Of A Neapolitan Mathematician), Enrico Lo Verso (The Stolen Children), Claudio Amendola, Ricky Marcellino, Tony Sperandeo and Ugo Dini. Music by Ennio Morricone.

[illegible]

- Most memorable for its controlling characterizations and relentless atmosphere of tension.
 - Variety
- The drawer-flicking, Tognazzi's direction has the kind of brittle energy reminiscent of the better Cagney crime directors. Moretti's manic score masterfully heightens mood swings throughout. If space is available, too.
 - Hollywood Reporter

NATIONWIDE SEASON COMMENTS AFTER 14

The Joys of the Women



Abstract

 Directed by Franco Di Chiara

FINALLY AVAILABLE ON VIDEO

- Middle-aged suburban men transformed into sexy, glorious, raw and earthy beings with attitudes ■

Abstract

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

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**Bawang Bie Ji (Farewell My Concubine);
Broken Highway; The Custodian; The Remains of the
Day; Schindler's List; True Romance**

**BAWANG BIE JI
(FAREWELL MY CONCUBINE)**

STEPHEN SOD

In the style of a romantic epic, *Farewell My Concubine* (*Bawang Bie Ji*) traverses a long period in the history of China in the 20th Century. Beginning in the 1920s and stretching into the 1970s, the period was marked by a continuous succession of political upheavals and human conflict (the civil war, the end of the civil war, the civil war between the Kuomintang and the Communists, and the Cultural Revolution).

That the film's setting is the stage of the Peking opera, and that its central characters (two male opera actors, with one a female (as noted specializing in female roles), comprise the historical reality of the narrative. Geopolitical Change reflects the opportunity to present. Chinese grand opera to world audiences, and, on the whole, does not disappoint. Its focus on characters, intensifying the end operatic flourish, the grand gesture, and the sort of symbolic stylization which is peculiar to Chinese opera.

Chen's effects crystallize in one powerful scene set during the Cultural Revolution, where Red Guards drag the opera actors out into the open, forcing them to confess their "crimes". The (artistic) claim is completed so that the victims are seen through in film burning in the foreground. They pour out their emotions like lava pools burning while throwing natural accusations of each other with the grotesque body movements required of operatic performances. The power of their emotions are palpable, but that does not reduce one's impression that the whole scene is overly staged and stylized — the first-ever appearing film symbolic steps of paper burning (and on the stage). The sensation of emotional catharsis is a beautiful story sustained throughout the film, and we are consequently moved by the many grand emotions when spite and emotion merge in perfect fusion.

Farewell My Concubine is a melodramatic tale of love, jealousy and betrayal which has won wide recognition by its historical three-actors legacy. It is a film about two actors, Cheng Deyi (Jinshi Cheng) and Qian Xuefeng (Zheng Deyi), who each took a part of the world of make-believe. Their world is one populated with images of painted faces peering through heavy, elaborate costumes, people all and more in stylized manner, knowing situations are defined. All the two actors would stand (training as young artists in an opera school not like a rural rural institution) and become



stars who acquire both celebrity and notoriety as time and political groundswells go by.

The special roles of Cheng Deyi and Qian Xuefeng are the roles for which they have been named: the Emperor and his Concubine in the play *Bawang Bie Ji* (the *Empire's Fall*, *Farewell to My Concubine*). These roles are the most representative of the performing styles of Cheng (playing the Concubine) and Qian (the Emperor). The theme of loss, jealousy and betrayal are culled from the text of the opera which revolves around love but actually deals with honor and loyalty.

The screenplay, adapted and expanded from a novel by Hong Kong writer Lilian Lee (or Li Pak wak, previously best known for *Anger*), *Wang Bie Ji* has novel which provided the basis for Stanley Kwan's 1989 film, looks at life as the inside side of the stage, what actually provides when the characters, philosophically caught up with their parts on the stage, enter the real world of life. Jealousy and betrayal are the tragic and ironic aspects of honor and loyalty, results of Cheng's and Qian's inability to be true to their parts as life as on stage. Cheng sees then on-stage roles as his ideal for the Emperor and his Concubine with a perfect union in real life. Cheng suffers an unrequited homosexual love for Qian, who rejects Cheng's assertions that life and opera must be one.

Since its first release in Hong Kong over a year ago, a certain controversy has emerged about the portrayal of the homosexual Cheng Deyi, with critics accusing the director of hom-

osex bias. It should be a director's art to portray

ing about of homosexuality. Chen is probably the first major Chinese film director to deal with homosexuality, a subject that is taboo in Chinese cinema. With no precedents to guide him, it has been said that he has made an aesthetic choice.

There is indeed a happy gay-like quality to Lian Cheng's depiction of Cheng Deyi, but it is not without problems. The characterisation seems to avoid Qian Xuefeng's homosexuality and instead is by himself his partner. Cheng's character is an element of self-love and is consistent with his training as an opera actor, one who must play female roles. It is a performance full of nuances of denial and tragedy, that which the character possesses all along, in which his childhood trauma is based. The scenes of the whole *Wang Bie Ji* (the boy-legend name of Cheng Deyi, which is a form of an assumed stage name) undergoing training and suffering to become a female impersonator by suppressing his male side (as noted, inability to master the line, "I am by nature a woman" which is substituted by "I am by nature a man") are so poignant that Cheng's growth into a homosexual adult becomes a psychological and emotional journey, a journey of the original story.

There is also a lot of additions to the book. Chen Keng's own contributions to the screenplay, which include the pivotal scene of Cheng's death, when Qian's extra finger on his right hand is cut off by the mother before

Schneider's *Lull* is based on the novel *Schneider's Art*, written by the Austrian author Thomas Klewitzky in 1932. The film pays close attention to the book's details, capable of capturing its essence and power through the film's potent imagery.

Filmed in Poland, is black and white. Spielberg uses that technique to create a documentary appearance, legitimizing the experience. The grey tones make reference to the latent, stifled and explosions buried in human history. The black-and-white also exemplifies the intrinsic contrast between the German life of privilege and the adversity of the Jews. In a lot of scenes, the faces of Jews, particularly in the model of their enforced apathy, are brightly lit whereas the faces of Nazi officers are often casted in shadow, particularly in their "private" dealings with Schneider.

Extreme contrasts are also highlighted through the use of simultaneous montage sequences, with such a partial information of images we may not have witnessed since Francis Ford Coppola's *Quentin* film. One montage sequence stands out in particular: a Jewish wedding ceremony in the concentration camp where the groom stands on an old light globe in substitution of a priest, signifying the destruction of the temple. Commandant Armin Goetz (Holtz) (Frankly) looking Helen Hirsch (Elizabeth Devitt), his Jewish prisoner. German marriage is a club and German kissing some Jewish women on his birthday. The contrasts are unbridled and repulsive.

The novel (which composed) of shades of black and white reveal the complexity of the human characters depicted in the film. Schneider level digging. He goes down a full of contradictions. He is no saint, yet he is a saint. The character of Armin Goetz, the SS second lieutenant of the forced labour camp at Plaszow, too, is presented as perplexing. For him, the German people, like uniform, his male comrades and superior, weapons and horses are all the objects loved and cherished by this German, protecting him from the real love relations with women and all that was feminine. Presented as a sentimental character, the human element to Goetz's character is disclosed through his conduct toward his Jewish slave, Helen Hirsch. He secretly loved a her repeatedly because, against all the demands of Nazidom, he was attracted to her. Although violating his duties, he becomes often powerlessness unwilling to let the real interests of the state. Goetz's dedication to Nazism over rules his morality.

Partial colourization is restricted to two scenes in the black-and-white footage. The first, when the friends of Jews maliciously reveal the opportunity to receive a *Blasphem* – a blue stamp, which prolongs their ability to work within Nazi industry. As the stamp materializes on the document, the figure appears in

inked blue. Colourization is also apparent on the coat of a little girl escaping through a fence and Goetz has red coat and tentatively she flows whitehead. The next time we view the red coat is when it is found on a pile of white bodies awaiting extermination. The image reveals the atrocity, intolerance and horror of the war and its perpetrators.

Both real scenes are viewed from Schneider's point of view, which entails the progressively slow shift in his character from exploitation to protection of his Jewish workers.

The employment of head-held cameras in various scenes adds to the realism of the footage, preparing the images as timelapse and unobtainable. Overall the style of Schneider's *Lull* is a stark contrast to all of Spielberg's previous films, especially his latest, *Jurassic Park* (1993), which is a model of computer technology for real are filmmaking. But just as interesting as the radically different styles are the structural abilities. The moral reality of the Nazi regime and the emotional figure of Commandant Goetz is a tribute to historical to the man's own lot loose in *Jurassic Park*. The Plaszow labor camp can even be viewed as something of a theme park located away from Goetz for hiding his arbitrary pay-which fantasies.

And then there is Schneider. At least a mercenary, enjoying the spoils of his dealings, an both alert and somewhat indifferent to the fate of his Jewish people, he gradually takes on a paternal role and uses up his wealth in protecting the workers from reaching the extermination camps. In this regard, Schneider has much in common with Dr. Alan Grant (Sam Neill), who is also a reluctant father figure, overcomes self-interest and capabilities to doing for his charges. Thus, the marvel at computer technology at *Jurassic Park*, which incorporated his sense of story and characterisation, in Schneider's *Lull* is matched by the story's remarkable marvel of human destruction and survival.

The end of Schneider's *Lull* is shot in colour. Optimized early, it reveals the survivors of the *Schindler's List* (Schneider's Jews) and their families, accompanied by the song "Yehudim Shal Zeman" (Jews of the Year) which was written and sung after the war days in 1947 when Jerusalem was accepted by the Jews. The scenes of optimism is attributed to the existence of Israel as the Jewish homeland, restoring Jews with their own identity.

By going to Schneider and his love of his life, Spielberg presents the Holocaust not only as a Jewish event, it belongs to world history and to the domain of human ethics. However incomprehensible the Holocaust was a human event, it reveals the capacity of the human race to tolerate confusion and self-obliteration, adjusting technology for the sake of destruction. The Holocaust destroyed the connection that science and technology were beneficial to the human race. As time progresses, the Holocaust presents and develops as a symbol which may influence our morality in times of depression, despair, hope and faith.

Schneider's *Lull* reveals Spielberg's wide-ranging artistic vision. The movie is not only a film of wide appeal. By focusing on the Schneider story related to the Holocaust, he is able to personalize and sympathize with several of Schneider's Jews. As a spectator, one is able to identify with the characters, their beliefs, courage and determination, viewing each survivor's story as extraordinary.

Schneider's *Lull* is remarkable as a film enlightening the public of the consequences of unquestioned obedience to government authority, particularly in light of the rise of lightning extremists in the late 20th century. With the

After dark, young Helms and young Schneider stop talking, and Schneider is left alone.



[illegible]

100

- ¹⁹ *Journal of International Law*, 1997, 20, 1.

[illegible]

THE BOTTOM LINE

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[illegible]

13 For Woodward, we just create an elite's cinema, not cinema for elite cinema, and call that *High* cinema. It's just a word. It's not as critical or more discerning as *Highland* (Tanner's addition). It's better "closer to [film]" and together a critical knowledge about popular culture, it would be chaotic to have an elite that commercial leader of visibility in this approach to cinema whether as a writer, director or talent pool. The "pop" in "pop film" is not in possessive adjective as being something possessive but to the attaching predicate in *White Menor Black Menor* (Cliff Eastwood 1960) when John Wilson (Cliff Eastwood in the John Huston film) gives a dressing down, and a dissection worthy of a Harvard PhD and present at the... is a producer's response to the adjective "Hollywood" as "you're only a Hollywood filmmaker" or "they are only Hollywooders" (p. 1).



1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

In a clear Tarsanetes leaves gynaecia as a paper art form of repetition. The one turn a mirror on a two-piece that required no any one eye and hand. In *Flower Stage*, colored harp and two mediums and violence on either side of the body. (I also question this scale now.)

Tamara does have an ear for dialogue too. Culturally and ideologically, she is tuned to the male bonding dynamics of instant gratification of tastes, films and styles. Her movie *Gojo* is a notable Chardonnay-like 1981 recasting of one of the better films and male metaphors of classical and neo-classical art: the 1940s Tennessee musical which is partly based on the realisation to quote the very quotable Angela Carter that Americans cannot "pretend the frontier line is all the way across, and the bedroom too, all the margins of the nation."¹⁰

Yet when True Romance clearly descends into the Tinseltown as a self-to-destroy, it is preferable to Tinseltown as a counterpart for someone else. Unless it and reader believe in reality, it is simply for the dramatic, generic and performative satisfaction of the script and an ostensible (and unattainable) of the late singing star, James Dean. Sam Peckinpah's John Woo (see *GOING SOUTH*), Michael Cimino (and his more social reality doc-woe movie, *Heaven's Gate* and *Heaven*) Tarantino's input could become a generalised cinema, engaging in a disappointing exercise of history and ideology.

Tommy Scott's *Infense* is captured on a regular basis the many genres shifts in storytelling lines and mood (quite evident throughout *Four*). *Reverence*. His particular style of eliciting a lot of elements in the stability of *T* meaning, a finely balanced script. Only on occasion does Scott demonstrate a somewhat respect in the argument. Some of his more dramatic, and perhaps high quality.

Moreover, those good and witty dialogues that provide a through line connect these. One memorable scene is the multilayered game played off "Willie's" dialogue between robotic

Domino Gooch III played by the immediately galled actor Christopher Walken and his stoic but nevertheless funny security guard Colford Wadley (Domino Hopper) who as the threshold of his imminent death enlightens the drooping gangster about the "impetus" African dignities all his African identity. This scene also captures (or satirizes) the low life (low level) Texan life a generation of isolated propensity for racial violence. Gooch's much to his fingered displeasure is killed by Colford's niggling on about how his mother is executed were killed by African money makers ago to shoot her (Gooch's last personal killing scene) and told by him, since 1984). It is a sign that maybe you mean different levels.

Five Minutes is a tightly contained, yet enthralling, portrait of a soul-movie. It rocks along with a post-modern sensibility through its characters, who are not so successfully integrated into its themes and thematic lines. A tale of two-way signals, the film's Cinema advertising-like look – despite the depressed city streets, in the words of Christian Morley (Christian Slater) and Amanda (Pazuzu Aquilino) – happens in Chicago's main place: a comic and poster bookstore. This is a perfect metaphor at the bustling, "live" air of a place which has become the runaway couple's paradise throughout the movie. One character's but for that his act is spent his top sensibility as a synonym of the combining mental and physical sensibility of the male postmodern.

The additional drive between a carefully chosen imaginary Elise (Elle Selbst) — usually Marie-Martin — giving rise to Elise or her and rather a evidence of that vulnerability is still integral to the evidence the previous work from the Elise has become at or his death. Because Elise has before involved in so many different and interesting ways in the center and broader meanings. Such evidence

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ALLEN & UNWIN

SITES OF DIFFERENCE: CINEMATIC REPRESENTATIONS OF ORIGINALITY AND GENDER

Karen Jennings, *Australian Film Institute, South
Melbourne, 1980. 344 pp., pb., \$14.95*

WACHTER BOOK

To resist this challenge, to say that this opportunity to beyond our myth as a nation beyond the limits of our collective intelligence and goodwill would be to betray not just the judgement people of Australia but ourselves, our traditions and our future.¹

Film come and go but discourse goes on forever. And part of the terrain in which the job and flow of debate and discussion takes place within universities and journals has proper the magazines, specialist bookstores and subscription-only publications. In their own ways, each publication bespeaks a new imagination taking up the requisite task of relating and re-reading film in public. Such ventures are usually exciting events, often presenting both vision and perspective looking to break out of the established frame lines of activity.

Be the launch of *The Moving Image* for the AFI's Research and Information Centre is to be welcomed. This venture has the (relatively) substantial resources of public funding to sustain it. This is a luxury that libraries shipped when working for and on small magazines.

With this aid of public funding comes the venture can afford to be somewhat grandiose and why not? We need a few publicly funded grand ventures that don't look and sound like the Olympic Games for sport. But the plan to make *The Moving Image* a four times a year publication of about 30,000 words per issue may be taking too much of the intelligence of all Australian film writers — not to mention the even smaller community of researchers. Another question is whether an audience will be found to sustain it. It is a challenge, the magazine editorial board and the AFI itself may not find it easy to sustain.

All of which means that the first publication of a new venture is somewhat more closely than subsequent ones, which can be a blessing for the writer seeking recognition for and credit of. It is work, while it can also mean that later efforts are less rational. Again, it is also hoped that this is not the case, which brings me to the substance of the review of the first issue of this brilliant publishing initiative.

Karen Jennings' introduction is detailed, yet

selective, assessment of cinematic representations of Aboriginality and gender over 50 years. She begins with an explanation for the selection of the films which by the end of the study seems to be fading. This is the second recent example of a book which begins with a bold assertion of radical theoretical ideas which rapidly moves on to the substance of the writing without referring to the conventions that need to be made to the theory. In both cases the books were reviewed listlessly and dismissed theories.

Deep to the disappointing question between theory and practical cultural analysis, Jennings has a useful prayer in mind. It is, she says, to establish "the ways in which racial difference as in serious ideologically within the textual features and genuine contradictions of specific films and on analyzing the ways in which audiences are positioned in relation to these" (p. 4). (Even 30,000 words makes this target modest.)

The result of this research intention is a complex reading of films. In particular, the reader is asked as regular approach. And it is here that Jennings' work exhibits what Adorno and Marc called "a certain textual analytical quality." Marc states that this approach has dropped out of cinema study and cinema in recent years, to be replaced by the contextualizing and political economy approach to research and analysis.

In Jennings work the textual analysis is subjected to such a degree that general issues to hide from view. Such a limiting approach leads to make the obvious connection between text and context. As Gay Hawkins has pointed out in her study of community arts in Australia (*From Numbur to Mural: Arts, Contesting Community Arts*), the discourse between text and context is the point of which meaningful representation occurs.

Jennings is herself to this view and lives lead to suggest ways of negating common and political contexts. Ultimately, however, her resort to detailed textual analysis often finds back of the broader political concerns she outlines in the introductory theoretical chapter.

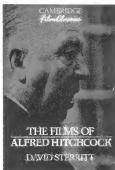
The scope of the book is, as the title is less, actually too wide. The chapter on documentary film alone will at easily within the rest of the material on Aboriginal representations in feature films, while the penultimate chapter on experimental films, such as Tracey Moffatt's



After the Last Days (1987) and *My Life as a Dog* (1988) could be another book. Nevertheless, the chapter on documentary filmmaking, while sharing over details of unconfirmed documentary films, points to *Two Lines* (1981) and *My Darling as an Aboriginal* (1978) as two illustrations of engaged filmmaking, producing equally limited results. Which brings to mind the opening quote made by Paul Hasting when introducing the *Black Imagination* by Robert Postema: "There is a desperate need to find new and better ways of expanding our collective and individual lives."

Although this criticism is detailed and not very positive, this first issue of the *Moving Image* offers numerous insights that should provide a valuable starting point for other writers in the field and the editors responsible for the publication (of which Jennings is one). The unusual definition of this first issue suggests the need for a concentrated editorial policy, aimed at one group of writers to maintain the focus of the material.

This is a welcome and healthy addition to Australian film scholarship. Karen Jennings has greatly put her work on the line and made a significant contribution to the discourse on Australian film and society. By being first in the field, I look forward to seeing and reading more good reports from the cost side of Australian film studies.



THE FILMS OF ALFRED HITCHCOCK

David Stewart (Cambridge University Press, New York, 1988, 168 pp., rrp £25 (pb), \$44 (pb))

REVIEWS

David Stewart's primer on Hitchcock seems for ever about to pin down what king should about the films. But never quite succeeds. In the end, Hitchcock's detachment (defeats both the critic and his definitions. Even so, I commend what he says about the climax of *Lethal Weapon* (1993). The moment when we see when Willy the Hero (Jason Statham) is killed by a "band of good guys" are subordinate to the murder itself. "Hitchcock has his own masochism!" (p. 117). This shows how in Hitchcock's universe "erotically physical conflict" is the theme. That is a very good point. It seems to me:

As a rule, consider these six key films to which the book devotes individual chapters: *Shadow of a Doubt* (1943), *The Wrong Man* (1956), *Vertigo* (1958), *Psycho* (1960) and *The Birds* (1963). Only in the case of *The Wrong Man* does physical conflict or its threat ringers prominently at the climax – and even there it is killed at the face to face confrontation of Henry (James Stewart) and the killer (Henry Fonda) with his "double". But now, in this statement of physical conflict really the most important thing? What about a tendency of the films to finally push beyond philosophy through not, I think, beyond mystery?

(Apparently, as I read Stewart's detailed descriptions of the films, I thought of Jacques Rivarès's salutary remark that "no one has yet succeeded in creating a philosophy at which

one can and still consistent" Stewart himself cites the "deluge" principle of Henry Fonda's M. Martin when he "everything seems understood, as part of a greater whole" (p. 11). In other words, everything is both relative and subjective. My point is that some such assumption about the limits of our understanding is implied in the typically physical Hitchcock climax. Or, at any rate, that is what I inferred when I read Stewart's sentences concerning a murder with an "unreliable" (p. 11) of a court. Arguably, only (at least) conceived as a force is absolute – and even it needs death to give a measure.

From this it seems to follow that, as living persons, we should be humbled by anything that reminds us of our true state about what philosophy is able to speak that fully correctly. If I had to characterize in a phrase the evolutionary stage at the end of *Lethal Weapon* of The Birds, "to humbled" might be as apt a description as any.

Here seems a suitable place to explain Hitchcock's "disachment" which I suggest is what detests Stewart's attempts to pin the films down in an obvious way. It causes him to make points about the films that are unneeded. Quoting Tessa Hadfield (before 1988) book on Hitchcock is compelling, the disachment an important Hitchcock theme as "fear of the seducing, voracious mother" (p. 7) – without failing. However, the conventional theme which concerns love for the good, surviving mother, seems right but misleadingly in some films where the mother is absent (like the 1959 *Psycho* and *Vertigo*), but not wholly missing from the depiction of like *Stranger in the Night*.

On again Stewart refers to the films "illusion of knowledge and danger" (p. 7) making much of Hitchcock's reputation (in 1984 and 1986) of the film *The Man Who Knew Too Much* (p. 11) as a "deluge" though that film comes from G. O. Chabrier who used it for a collection of tales in which conventional justice has to be used – danger or no danger! But, especially, there is an other Hitchcock film whose direction clearly shows too little among them: *The Wrong Man* and *The Birds*. In short, Hitchcock takes me as he takes it, and it is the resulting complexity and ambiguity which Stewart raises, but never quite understands.

In a more subtle way, too, Hitchcock's detachment puts him where Stewart (a film reviewer for *The Christian Science Monitor*) saw him related to go – though not before seeing that the films sometimes signify that he was not worth any indeed option more than are dreamed of by a "materialistic philosophy" (p. 81). More than once, Stewart is puzzled by Hitchcock's demonstrations of "negative capability" such as it seems in *The Birds* in which

Mick (Paul Taylor) makes it to a close of both eyes, and Melrose (Tipp Hedberg) and even Stewart can't work this out: "Is it not clear whether [Melrose] is dead, dying or in the state of a [what he still] feels some change, in other words for the birds" (p. 138). Actually Melrose is possibly there, and Mick's opposite reaction has others of the British-Melrose relationship in *Vertigo* where Melrose's suicide is almost Buddhist-like something which automatically becomes and repeats *Stranger in the Night* (or myself) element in which more pronounced in the short novel by the way) *Psycho* – an ambivalence towards a self-assertion which also occurs elsewhere in Hitchcock's work.

I am saying that Stewart never defines what is at stake here. This despite the following accurate account of *The Wrong Man*:

The oldest Melrose may come to his conscience at the point where he is finally (in reality) through ultimate act of submission (in prayer) to the ultimate dominating power (p. 81).

And despite this true description of the end of *Psycho*:

Norman (Anthony Perkins) has achieved what Hitchcock characterizes sometimes more or less early than a state where *Vertigo* (1958) has a then clearly and finally (in the end) the mother call with when Norman has committed to long (p. 137).

That is, Norman consummates what classical Norman O. Brown in *Life Against Death* (1959) calls the *deluge* project of becoming father of oneself. This question is: Does he do it by finally accepting his mother or father, by being possessed by her? In any case, what if new films like in the *How to Succeed in Business Without Really Trying* (1954) *Psycho* is his call of the end of *Psycho* shaped in a fashion that makes him resemble a Buddhist deity, and instead, "It is not going to be that big" (p. 11) perhaps at least a parody of what Buddhism (and Hinduism) call *Nirvana*, the state of eternally where it is found in the collective soul.

Surprisingly often in fact Hitchcock's films imply a way of seeing what lies beyond the particular film or world his characters inhabit. This is largely what I mean above when I referred to characters who know too little, in *Vertigo* the Chinese symbol for "double happiness" gains apparently unneeded in the wrought iron using outside (Stewart's text) door. And at the end of *Vertigo* (1954) the title of the book which Lisa (Kim Novak) perfectly does not mind is, significantly enough, *Beyond the High Mountains*.

This review, then, has had a hidden agenda. Earlier I quoted Bernard Husted as how he was has yet wanted to put philosophy at once credible and self-consistent" if that is a person who disproves that comment it's surely the

German philosopher Arthur Schopenhauer (1788–1861) is virtually the only transcendentalist in the West to combine elements of Western and Eastern thought. The key to Schopenhauer's philosophy and of his life is his emphasis on *Will* as the force. And I might say that in recent times I've learned far more about Schopenhauer's Will from studying Schopenhauer than I have from reading Ernest Hemingway. Schopenhauer is fatal and certainty an nihilist/egoist as any universal Pinter could be. Heming is still grasping at weak understanding of Hemingway as a global coach – where (indignantly) the Director and his films belong.

1944, I am not saying that portrait of Stearns is a good one I like to read. This last chapter is the one on *Psyché*, which seems heavily on (I want to spell out the title) a cutting-edge psychoanalytic study and "total compulsion" technique. In particular, Stearns stresses the childhood influences to what they can make laughing with the ridiculous. Comedy is pleasure in "clumping up" this odd but for the exterior is history's office in nature. Later after history's one with the world of history in the book has happened in a final painting. Stearns points her own "Witch's Candle" – her mother's corpse. "The whole is symbolic order," we are told, "means entirely much the best arranging object importantly recharged for the far larger evolution and more children" (p. 110).

My sole criticism of this is that Steven doesn't use the juke-a-point! Far from it: though you can always find one place to know as *Life Against Death* (which I happen to like) [Schopenhauer and Nietzsche as well as Freud] and read these about our identity is understood in terms of our loss with child, gay, property, and even we lose, and about why the particular event is so scored the body — such as I think Marlon Gato there in *HighSchool* a film — I particularly point that body's continued vision, as a constant.

LIGHTING BY DESIGN: A TECHNICAL GUIDE

Dean Fie and Joe Thornley, *Rocky Area*
 October 1997 221 pp. \$16.95/\$20.95

THE CONSTRUCTION OF LIGHT

Steven Felt and Jon Thornburg, Social Areas
Chicago, 1992. 116 pp. pb. \$12.95.

[illegible]

Lighting by Design is the parent book and like two it is a little patching as to why the author decided to publish *The Control of Light* since it reproduces word-for-word some of the shipboard lighting by Design. In the preface of *The Control of Light*, they explain that by a simplified after reading Lighting by Design they created the second book in easy, or informal and simple.

A solid command of information is available on the art of lighting the subject, and how to control that illumination. However, there is a surprising lack of interest in or on the technical approach to lighting the subject. We have set out to examine the light and to try to explain the historical aspects of construction.

This seems a rather vague differentiation and there are some chapters (included) from *Lighting by Gregor Gies* which could be argued are not technically related to 'the control of light' – chapters such as 'Servicing maintenance and fixed equipment' and 'Decor'.

This small 196-page volume will concentrate on Lighting by Design which consists of all the chapters. This is not a book that decreases lighting techniques or the methods of lighting. Basically it is a book that explains the principles of light and the way we have come to control and measure it. It discusses it covers issues such as light meters, lighting sources, systems for lighting, light meters and stages, and electrical information. It also covers safety

on maintaining lighting equipment, safety considerations and how to deal with the human side of things.

Lighting by Design is a thoroughly-revised technical manual that considers many aspects rarely found in technical publications (style, servicing and controls). For example, in addition, it contains a complete colour chart of available gas, a glossary of lighting terms, a new 100 luminaire-and-candle rating scale, a table of all available lamps and their output and ranges of spot and flood, and a table of luminaire models.

This book takes a different start at most technical books as it includes very detailed historical information on the topics covered in each respective chapter. The opening chapter, "Theory of Light", is an introduction to the early discoveries of light. From Descartes's discovery of "White Pigeon" Jan Evangelista Purkinje's discovery of the human eye's ability to change from colour-insensitive during daylight blindness while a perception of night vision is discovered. Retinal light and Heinrich Hertz's discovery of the properties of light waves are discussed. All of this background information is very engaging and leaves much of the historical data that is required to be synthesized into relevant and accessible.

For example, by describing the evolution of such things as function lamps, blackboards and old and antique typewriters, the book provides a historical context which highlights the inherent interconnectedness of the fields. This is an approach seldom found in technical publications on lighting, and it is an approach the authors maintain throughout the book on all of the subjects discussed.

It is also very important to use such detailed information on stage and studio lighting design. With regard to this, the authors stress considerations such as safety aspects at designing lighting systems for studios and stages. Have to go ahead drawing up a plan for a building that has no existing lighting system, special considerations for stage lighting design, television studio lighting, and an understanding of power and sound requirements.

A significant chapter is one concerning light measurement. Once again, the chapter begins with a historical perspective relating artificial light to "conversion of time" and then it details the hours of daylight for one's best purposes. They discuss the evolution of methods for creating artificial light and the need to create a standard for measuring light intensity – which is the book's theme. They also explain the equation of lux to footcandles with conversion of units.

There is a lot of information stored in offices or business, such as problems in stock when buying or buying equipment, understanding manufacturer's catalogue and diagrams, selecting the materials, or a quote of colourless pens, pencils, erasers and writing specifications.



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for the equipment you need, recording contracts etc.

Another chapter that one doesn't often see in these kinds of books is one on surviving earthquakes and fire-damaged equipment which carries advice on what powers and expenditures to hold and how much responsibility should be taken on (paid for third equipment). This also explains the 2004/2005, which is a set of policy also extends published by the International Electrotechnical Commission. But with Australia currently in the process of introducing a new set of safety codes and regulations, this serves more as a basic guide to safety rather than an important although standards required to uphold.

There are very few books available on the market today that are as diverse and detailed in their information. *Lighting by Design* is a rare find among technical volumes and is a worthwhile addition to the racks of any gallery, director, photographer or theatre lighting designer.

ART & ARTISTS ON SCREEN

John A. Walker, Manchester University
Press, Manchester New York 1999 298 pp.
pb. 0p 033

ISBN 0 262 01114

John Walker's book *Art & Artists on Screen* acknowledges that millions of people experience the arts in a second-hand way "the cinema". Walker aims to provide a critical study of those key English language films about art and artists from 1930 to the present day. He is researching the nature and quality of this experience. Coming as he does from an art historical background, he also problems that.

Hollywood must take an interest in the educational world if they are not to become caricatures rejected by society as the representation of an autodidactic (p. 1)

In this way, the project begins positively locating itself in a contemporary framework and a realistically optimistic for the arts and an audience have for the object. The study is divided into four sections: 1. His past of real artists; 2. Film about fictional artists and architects; 3. Artists' careers and critics in film; the artist in Hollywood; and 4. Artists' film and the film experience.

The film biographies of artists selected for study include: *Rembrandt* (Alexander Korda 1936); *Moulin Rouge* (John Huston 1952); *Lost for Love* (Vincente Minnelli, 1956); *The Agony and the Ecstasy* (Carol Reed) 1965); *Caravaggio* (James Ivory 1986); *Chin* (Michael the Door Housing Carlton 1988); and *Carroll Carver* (Norman Maclean, 1991). Each piece articulated by production ability of the actor that is a veritable editing, painting or photo of the artist under study. In defense of Hollywood, such

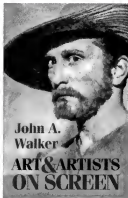
cinematic portrayals are seen to be a continuation of a romantic and traditional that began with Giorgio Vasari's 16th Century biographies of Renaissance artists.

The movie makes a focus on the individual equally supports the practice of such classical art history texts.

Motivated by an interest in cultural representation, Walker is led to the following conclusion: Most of the films leave upon the artist rather than the art. The work is marginalised, often used to be an expression of personal subjectivity rather than a consciousness motivated by a cause or vision. The history, social context and a history of the art world are sketchy at best. He further concludes that a film which usually is condensed an entire life into one hundred minutes, often all that remains are the melodramatic incidents, the romantic relationships and the temperamental or social tendencies. The dominance of a white European male genre is universally evident, except for the inclusion of the film *Caravaggio* (Caravaggio characterised the sculptor whereas Rodin's material is in my case. This film transgresses the original parameters of the study to only examine key English language films. This means for example, and by implication the exclusion of all other "foreign language" films is never explained.)

Walker lists American films of the 1930s and 40s to be even further compromised. The selection here may surprise, ranging as it does from *The Passing Parade* (1934), *Blackboard 1939*, *An American Place* (1939), *Barney Kell* (1944), *After Hours* (1945), *It's a Wonderful Life* (1946), *Legend* (1948), *Walt Disney* (1947) and the "Life Lesson" episode of *New York Stories* (1949). Without film, according to Walker, the art world, particularly New York, appears as an easily accepted domain with designer lifestyles, an aura of pervasive innovation and the globally acknowledged shape have commodified. What is therefore ignored is the possibility of alternative artistic practices and cultural milieus, such as feminist and socialist artists and their art.

The *Delicate-Harshack* (Dell) collaboration on *Spellbound* (1945) is singled out for special attention because it's a belated case of an artist coming to Hollywood. This is a particularly striking example. Walker labels Salvador Dalí the first adaptation artist, claiming that during his period in America he exploited his early achievement and that of Surrealism in general, for both publicity and relatively *Spell-*



bound also unsurprisingly compared with the "more complex, interesting and earth-shaking" *Ch. Glenn Artistic* (Lita Dorset, 1959).

Hence Walker rapidly argues himself into an unstable position. While recognising the importance of the cinema as a mainstream art medium, his study of the cinematic representation of art and artists reveals a tale of compromise and failed promises. The disappointing nature of this cinema may easily dominate most of the rest.

The disappointment is, however, interrupted by occasional moments of joy. Derek Jarman's *Caravaggio* and Peter Greenaway's *The Draughtsmen's Contract* (1984) and *The Study of an Angel* (1987) are reviewed as articulations of new hope, new possibilities. *Caravaggio* is described as more than just subjective response in the medium of film to the painter's life and work. Jarman's creative decision to offer contemporary perspectives rather than recreate Caravaggio's work is highly praised. Greenaway's *The Draughtsmen's Contract* is described as the result of a conjunction of film art, visual graphic art, European art cinema and film theory. For Walker, Greenaway is always conscious of the pleasure of imagery language and scholarship; delighting in playing games with the conventions of film and game-making, using lines which are surprising, witty and visually stunning.

For Walker, the artistic success of these

It's not the emphasis by the biographers of the filmmakers, Greengrass and Jarmusch, as is expected because they originally brought these artists. And not, by implication, these remarkable films are not so surprising at all. It is the context and the richness of the lives and

The real contribution of Walker's book is to begin mapping a genre in a field of study where there has been very little cultural work. How may, as Walker asks elsewhere in a concept of 'promise and possibility', it is the gaps in the critical practice which are most suggestive for future studies.

Lending this study to "key English language texts" may encourage a particular kind of ideological analysis, but it also means major omissions. For example, significant conversations about ethnic practices and practices such as Parkes's *A Jewish Religion* (1968), Friedman's *The Jews of Moscow* (1967) and Cornwell's *You Are Not Just the Jews* (1982) remain untranslated and unprintable. However, there is no place for them in Wolfson's study. Even his translated Peter Greenaway has been limited to only two items because they have at first been together and

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The parameters may be a limitation of the study. The question about what constitutes a work of art, and who are the artists, largely goes unanswered. The parameters, in fact, are likely too strictly defined, as follows:

For the purpose of this text, artists will be defined as those recognized in such by the media. These individuals have generally been trained in art methods (film and video apart from the two to be listed as examples of outliers). They are listed (perhaps and perhaps) as such, have exhibited in art galleries, art museums, and have been reviewed in the process. In 1993

Writers, actors and musicians obviously don't count. He also includes dancers, sound designers, production designers, directors of photography and directors, costume designers, editors, etc.

This obviously limits the scope of the study. As Umberto Eco says in *The Open Work*:

Once again a letter from one of the main critics and they were wishing) of instant and there was politics party. Then there was the vintage image that occupied the cinema. And An (gh, who had) offered themselves for those who were not president of the film media. What if it is over life have to start again? In the beginning, ending now another about a scene in 1960.

And A. Arjun de Sávarim calls the end of the debate. The range of its slowness is not limited as it is not out of sync with any fundamentally dominant culture, that it's barely even a beginning. Today's issue the development of a discourse deconstructs a sampling in contemporary issues, from the nature of modernity to political issues in global civilisation and globalisation.

"The fact" we are living in exciting and undecoded artistic future. Such contemporary cultural practices radically redefine our relationship to art and cultural endeavour in this light. Art & Art Join us. Screen appears strangely anachronistic, like the practice it encompasses. Perhaps John Walker has fallen prey to his own weakness of being "redefined by society as the representative of a political and cultural position."

**AUSTRALIAN FILM
1978-1992
A SURVEY OF HISTORICAL
FEATURES**

Compiled and edited by Scott
Murray. Oxford University Press
in association with the American
Film Commission and Cinema
Futura. Melbourne, 1992
xviii, 324 pp.

As the long-awaited sequel to Andrew Pike and Russ Cooper's pioneering work *Australian Film 1960-1977: A Guide to Features*, *Film Production* was researched and edited by the editor of this magazine; a review in these pages was felt to be inescapable.

Let it just be said: the book, which is being reprinted (and some minor corrections) due to the demand covers every Australian feature to be theatrically released in 1979-82. Each film has a page devoted to its history, all the major credits recorded from the outset, as well as the film's box office and a 300-500-word analysis by one of fifteen 58 cast leading Australian writers or film. There is a bonus Appendix on all features made during the period but not submitted for release.



LONG SHOTS TO FAVOURITES:
AUSTRALIAN CINEMA SUCCESSES IN
THE 90s

Many Anne Reid, *Australian Film Commission*
 (Melbourne, 1993, 111 pp., pb., \$14.95)

Clearly written case study of three recent American successes. *Prose:* Stracy Johnson and Harper Harper. Emphasis is on the workings of the marketing distribution and ambience side of the business. To be reviewed in a forth coming issue.

THE MACGUFFIN
NEWSLETTER OF THE FILM/ALFRED
HITCHCOCK SPECIAL INTEREST GROUP

Edited by Alan Mills, First Assistant, at
 \$1000 per year. 34 individual copies. 314
 copies of subscription.

The *Massillon* is far more than a ready source of news—of current news items. It is twenty or more pages per edition packed with film and book reviews, correspondence, information, listings, and all kinds of lengthy, scholarly articles—all on African literature, its history and development.

It is an intriguing blend of historical research and scholarship. Copy is neatly supplied by Mogg. Photographs of all his have included such diverse film commentators as Movie-mogul Charles Barr, Adrian Martin and the director of *The Australian*, Peter Williams.

Headbook specific material is a priority, but items of general interest are also welcome. Recent editions published a review of Jane Campion's *The Piano* by Freda Fieberg and a review of the 1980 *Golden Film Festival*.

Introduction

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FILMS BY GENRE
776 CATEGORIES, STYLES, TRENDS
AND MOVEMENTS DEFINED WITH A
FILMOGRAPHY FOR EACH

David Lopez, McPherson & Company
Jefferson-North Carolina-Lenoir 1993-400
pp. 38, no. 345

Basically an enormous lot of film categories. Each entry is followed by a brief description, a core definition of genres, sub-genres and so on. Where appropriate, synonyms and related terms are included. Also included is a definition of representative titles for each entry. Aside from being a handy reference guide, this is difficult to browse without becoming lost. But worth a search.

Mingis puts together a brief history, fact-filled commentaries-and-critique. It's a publication that certainly redefines the concept of a newsletter.

THE FILMS OF VINCENTE MINNELLI

James Newman. Cambridge University Press. New York. 1993. 222 pp. pb. rrp \$27.95

To be reviewed in a forthcoming issue by Tony Ryan

TONY CURTIS THE AUTOBIOGRAPHY

Tony Curtis and Barry Proby. Heinemann. London. 1993. 328 pp. hb. rrp £24.95

To be reviewed by Roberto Depero in the next issue

MORAN'S GUIDE TO AUSTRALIAN TV SERIES

About Moran. AFTERMATH. Moon. Hyde. NINE. 1993. 472 pp. pb. rrp \$24.95

To be reviewed in a forthcoming issue by Alan Barryman

100 BEST FILMS OF THE CENTURY

Barry Newman. Chapman Publishers. London. 1993. 276 pp. pb. rrp £24.95

To give an indication of where this book is coming from, it is worthwhile quoting Newman's preface at some length:

All I always in effect in a single place, since the first 100 years of what is potentially progressive (even actually) the most exciting art form of the twentieth century, my purpose being to plot out

the most significant developments and thereby give some kind of context to the final section – my choice of the best 100 films of the last 100 years [...]

Knowing that list there is one thing of which I am quite sure: you will not agree with it. Oh, yes, you will agree with some and disagree with others included that would undoubtedly appear to be virtually a bit but equally there are several omissions, many which would not appear on my list there. And not only will some of the inclusions appear as you fail to call the omissions. Why you will wonder was this not mentioned? Or this? Or that? Or that? And the answer quite simply is because it is irrelevant – not yours not anyone else's. [...]

To which, quite simply, the reader should respond. So who better reading on? This is cinephilia of the worst kind: it is not an engagement which attempts to convince the reader of the worth of the 100 film selection. Indeed, the persuasive nature of the book ("my selection") allows a power position that should be critically accepted. Newman's context for selection is no more than a supplementary sketch of the last 100 years, which merely allows him to dish out thumbnail evaluations of almost entirely American film. Of all the attempts to push it on the periphery of cinema, this is likely to convince one of the least convincing.

THE PIANO

Jane Campion. Broomberg, London. 1993. 162 pp. pb. rrp £19.95

The song of the 1993 Palme d'Or winner, this book (thoughtful with a few selection of stills) Broomberg representation looks impressive, but content is no different from many other pub-

lished film scripts. It includes cast and crew credits, notes on extra dialogue, glossary of Maori terms, and examples from the picture kit compiled by Mark Billingham.

A SIGNAL FILM AN AUTOBIOGRAPHY

Don Siegel. Foreword by Clint Eastwood. Peter A. Fisher. London. Boston. 1993. 200 pp. hb. rrp \$45

To be reviewed in a forthcoming issue by R. J. Thompson

THE TELEVISION PA'S HANDBOOK

Avril Rowlands. Pencil Press. Great Britain. 2nd edition. 1993. 244 pp. pb. £19.95

WORKING IN COMMERCIALS A COMPLETE SOURCEBOOK FOR ADULT AND CHILD ACTORS

Steve Miller. Bantam. Pencil Press. Boston. London. 1993. 164 pp. pb. rrp \$29.95

Like other Pencil Press publications, these two books are geared toward professional students and potential newcomers of such respective field. Their intention is to develop working skills by planting theory and practice, and a thorough A-to-Z approach which takes in a serious like changes (philosophical, economic, etc.) in each area of practice.

Notes

1. Paul Keating, 18 November 1993. Minister of the Media responded to Federal Parliament.
2. "D-D". *Continuum* 5.2 (1994) pp. 5-14.



TO ADVERTISE IN CINEMA PAPERS
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13. *The Thieving Single* (shot c. December 1899)

A young unmarried woman with a baby is seen by a man. "She returns again and again to her child, carries it, and finally throws herself into the water, whereupon two blood-and-lim Salvation Army men appear on the scene." One throws his coat made and plunges into the water to rescue the girl's soul, while the other runs to get a boat, and between them they save the betrayed girl. See *War Cry* (Melbourne), 1 July 1899, p. 3. Earliest known reference: *South Australian Register* (Adelaide), 20 December 1899.

14. *The Division Swell* (shot c. December 1899)

"A Salvation Army officer who has had his War Cry known on the ground, sees the division man demand in his best clothes, to turn him over to the [Salvation Army] officer, and see on his way to get safe." Refer: *Blackburner's Bulletin* (Queensland), 23 October 1899, pp. 7-8. Earliest known reference: *South Australian Register*, 20 December 1899.

15. *Children Working in the Garden, Salvation Army Brisbane Girls' Home* (shot c. December 1899)

Probably shot near Adelaide. Earliest known reference: *South Australian Register* (Adelaide), 20 December 1899.

16. *General William Booth in Queensland, Western Australia* (shot c. 25 February 1899)

A man speaks into the telephone up to the Salvation Army's founder on his third Australian visit, accompanied a week or so earlier at Warrnambool's Point near Fremantle. He lived in a small bath but during up his income and could speak women over a wall, probably the subject of the film. The General recorded two speeches on wax cylinders during this visit. Earliest known reference to film: *Post Daily Gazette*, 27 February 1899.

17. *Walloola, Victoria: North Long Tunnel Wood Street in Operation* (shot 28 February 1899)

Taken by Perry, assisted by Stanley and Emma. Reference is ambiguous, may have only been a "still" photograph. Refer: *Walloola Chronicle*, 3 March 1899.

18. *Redding, Victoria: Full Mail train stops* (shot 27 March 1899)

Shot by Perry and assistant Remble, during a run of film outside road. Earliest known reference: *Redding Advertiser*, 27 March 1899.

19. *General William Booth Visiting Bayview Boys' Home, Vic* (shot 23 April 1899)

Shot by Perry with Wilkes' assistance. "While the boys and girls [from Melbourne, Brunswick and Reynolds] were down upon him, on the lawn, the General passed in and out between them, shaking hands with their officers, and, now and again, waving his hat, while a cinematographic film was exposed." Earliest known reference: *War Cry* (Melbourne), 29 April 1899, p. 10.

20. *General William Booth at Riverview Boys' Home, Queensland* (14 April 1899)

Disastrous introduction – description in Melbourne *Argus* is inaccurately like the preceding item: i.e. "the elderly General is depicted being given three claps by the boys of the home, in which the General responds by waving his hat." If the incident has been mistakenly reported, the film is almost certainly the one taken at Bayview. Earliest known reference: *Argus* (Melbourne), 4 July 1899.

21. *Buzzing the Martyr* (April 1899)

Possibly an early negative incorporated into Herbert Booth's last reel, *Soldiers of the Cross*, as could be a imported film. First shown at Collingwood Salvation Army Hall, 9-10 April 1899. Earliest known reference: *War Cry* (Melbourne), 13 April 1899, p. 10.



Above: Film 21. Riverview Boys' Home Near Brisbane: Boys Diving into the Brisbane River (probably shot June 1899). Note: Joe Williams at water on top left. From Perry films of Social Institution photos. Courtesy of George Ellis, Salvation Army Archives, Melbourne. Posing page: Film 24 is 22 men shot at the Collis House, Western Australia, probably the subject film shot in that area (September 1899). Here Booth has his portrait in "Camp (July)" while other members of the last diving party pose for Perry's camera. From Perry films of Social Institution photos. Courtesy of George Ellis, Salvation Army Archives, Melbourne.

22. *General William Booth Revisits St "Arcadia" at Long Bay, Sth. Aust.* (May 1899)

Cardiac arrest of General Booth's third Australian visit, showing "the General going on board the SS Arcadia accompanied by his officers and friends, and the Commandant [Herbert Booth]. The scene was an exceptionally fine one, and as the General passed a sad and his boat in the crowd around the ship there was an enthusiastic hail of applause." Refer: *Albany Daily News*, 6 June 1899; *Post Daily Gazette*, 1 November 1908; *War Cry* (Melbourne), 12 August 1899, p. 24. Earliest known reference: *War Cry*, 28 May 1899, p. 10.

23. *St "Arcadia" Leaving Australia* (May 1899)

Shot by Perry. Showed Commandant Herbert Booth on the pier at Long Bay, South Australia, leaving the Salvation Army in the hymn "God Be With You Till We Meet Again" in the Armada, occurring his father in England, left the island and sailed off. Earliest known reference: *War Cry*, 20 May 1899, p. 10.

24. *Bayview Boys' Home, Victoria: Cows Being Fed in the Milling* (June 1899)

May have been taken as early as Easter, 1899. *South Australian Register*, 25 July 1899, p. 6, states "the animals were muddled as they matched pair, all plump, well-conditioned kind, with not an outward sign of disease." Earliest known reference: *War Cry* (Melbourne), 1 July 1899, p. 3.

25. *Riverview Boys' Home Near Brisbane: Boys Diving into the Brisbane River* (probably shot June 1899)

Naked boys diving from a log into the Brisbane River. Still taken before and after this date are held in the Perry Album of Social Institution photos, Salvation Army Archives, Melbourne. One is reproduced in *War Cry*, 17 June 1899, p. 3. Earliest known reference in film: *Brisbane Courier*, 18 July 1899, p. 8.

26. *Collis Estate: Western Australia: Herbert Booth's Party Feeding a Swallow* (probably shot September 1899)

Shot by Joe Perry at the newly acquired Collis estate used for an Army Boys' Home. Probably taken at Rose's Ford. "The water was up to the bellies of the horses. It is a dangerous spot." "Two boys two years ago that brought Swallows had to jump in to help save the buggy and horses." Refer: *War Cry*, 24 September 1899, p. 7. Earliest known reference: *War Cry*, 23 September 1899, p. 7.

- 27 *Coffin Kettles, Western Australia: Herbert South Facing the First Wave* (probably shot September 1899)
Shot by Joe Perry at "Camp Grey", where the party included Herbert South, Joe Perry, Brigadier Saunders, Adjutant Sutton, Captain Anson, Staff Captain McMillan and three bush guards. No Pollard. Earliest known reference: *War Cry*, 23 September 1899, p. 7
- 28 *Coffin Kettles, Western Australia: Herbert South Facing Blackboy Trees* (probably shot September 1899)
First level cleaning party. Set of walls of the party in work survives in Perry's album of Social Institution photos, Salvation Army Archives, Melbourne. Ref: *War Cry*, 27 January 1900, p. 3. Earliest known reference: *War Cry*, 23 September 1899, p. 7
- 29 *Glenn Hunter Relief* (September 1899)
"These [Salvation Army] men are a class, and in a few minutes make a neat and comfortable for the company." Ref: *Blackfriars Bay, 25 October 1899*, pp. 7-8. Earliest known reference: *Sandigo Advertiser*, 26 September 1899.
- 30 *Christmas Salvation Entertainment at Brighton (Melbourne)* (December 1899)
Shot by Joe Perry at the spot an accommodation at Brighton Beach, where a circus tent accommodating 4,000 was erected for services on "Salvation Fiddlers" term Brighton Post. Correspondent South helped services Ref: *War Cry (Melbourne)*, 4 January 1900, p. 3, *Post Policy Gazette*, 2 November 1900. Earliest known reference: *War Cry*, 27 January 1900, p. 3.
- 31 *Helicopter Hoversail Landing a Salvation Army Open-Air Meeting* (December 1899)
Further detail unavailable, but the short suggests that the film featured part of the Brighton Entertainment activities at Christmas 1899. Earliest known reference: *War Cry*, 27 January 1900, p. 3. Note: Foxton Play Films, the film at Christ in 13 parts, were first exhibited at the Salvation Army's Collingwood Corps on 30 December 1899. Formerly owned by the Lungha Department production, the film of any evidence for their local production, and the close match of a list of 13 parts to the Lumiere company's *La Vie et la Passion de Jesus-Christ* (1898) indicate foreign origin. The sequence *Christ Entering Jerusalem* and *The Crucifixion* were later used without opening alterations at Herbert South's lecture *Soldiers of the Cross* (1900). Ref: *War Cry* (Melbourne), 13 January 1900, p. 8, 27 January 1900, p. 7; 18 August 1900, p. 9. For information on the Foxton Play Films see John Latham: *Filming the Boer War*, Bhopalgarh Press, London, 1990, pp. 127-133.
- 32 *Second Woomera (Boer War) Contingent Marching Down Collins Street, Melbourne* (shot 13 January 1900)
Shot by Perry at 3pm on the day of the Contingent's departure for

South Africa, and shown at a Melbourne Town Hall premiere on the same evening. "The film run in a 180 feet long and shown first the Governor (Lord Buxsey) and his carriage, then a splendid panorama picture gallery of the members of the Contingent, with Colonel Price as their head, after which followed the march of the three Field Artillery with their guns." This was the first film commissioned from Perry by an external agency. The first Contingent independently been filmed in 1899 by Stephen Reid. See *War Cry*, 27 January 1900, p. 7. Earliest known reference to film: *Australian Photographic Review*, 21 January 1900, pp. 29-30.

- 33 *Second Woomera (Boer War) Contingent Parading at Flemington Racecourse* (shot 13 Jan. 1900?)
Shot by Perry and Robert Sandall, presumably on an afternoon day. Writing to Salvation Army Nicolas Col. Frederick Dale on 4 October 1931, Robert Sandall recalled, "I went with Perry out to the racetrack where they camped, took the film at 4 o'clock and handed it in for showing in the Melbourne Town Hall just after 6 o'clock. That was some passage those days!" The parade was given before the Governor, Lord Buxsey. Earliest known reference: *Green and Murray Advertiser* (Bendigo, Victoria), 19 May 1900.
- 34 *Second Woomera (Boer War) Contingent Banding 56 "Banyoles", Port Melbourne* (shot 13 January 1900)
Probably shot by Perry, although it's equally possible that the film may have been shot by Stephen Reid. Earliest known reference: *Green and Murray Advertiser* (Bendigo, Victoria), 19 May 1900.
- 35 *Supper at Baywater Boys' Home* (June or December 1899)
Taken at Baywater Boys' Home, possibly concurrently with a "roll" photo published in the *War Cry* (Melbourne), 17 June 1899, p. 4, showing the boys looking on. Earliest known reference: *Post Policy Gazette*, 27 February 1900.
- 36 *Soldiers' (Boer War) Contingent Crossing Prisoner Bridge, Melbourne* (13 March 1900)
Ref: *Australian Chronicle*, 3 May 1900. Earliest known reference: *Bullfinch Courier*, 28 April 1900.
- 37 *Horror and Men for the Boer War at Camp* (March 1900?)
Probably taken at Langwarrup, just outside Melbourne on the Werriangton Peninsula. A film covering the description was recalled as having been shot by Stephen Reid (John Kenyon, 13 June 1923, p. 34), so it may be a Lungha Department production, though it was exhibited by them. Earliest known reference: *Bullfinch Courier*, 28 April 1900.
- 38 *Cameron's Menus (Boer War)*
Shown by James Dalton at a Lungha Department room. May be a filmed Transvaal Contingent under Captain Cameron, but rather likely an imported British film of Cameron Highlanders. Earliest known reference: *Bullfinch Courier*, 28 April 1900.
- 39 *Departure of Woomera Naval Contingent for Boer Rebellion* (30 July 1900)
The making of this film by Perry was recalled by his son Reg in Eric Rodda's *The Australian Screen*, Lansdowne Press, Melbourne, 1975, but no contemporary evidence for its production can be found, and the story may have been mistaken for the shooting of the Second Boer War Contingent departure, which usually reads: "It showed the Lord Governor of Victoria, Sir John Madden, reviewing the ranks. Taken from the steps of the Treasury Building at the top of Collins Street, it brilliantly captured the imposing significance of the occasion. The film also covered the march along City Road, South Melbourne, and the Contingent's farewell on the pier" (p. 15). Although no contemporary reviews or advertisements for this film can be found, Catherine Millard Johnson exhibited a film called *The Woomera Naval Contingent* on 10 January 1902 in Ballarat (though privately held).



NEXT ISSUE

Continuing our study of the Salvation Army Lighthouse Department, we investigate the films produced for Herbert Booth's lecture, *Soldiers of the Cross* (1900). Was it a marvel or a myth?

ACKNOWLEDGEMENTS

My deepest thanks must go to the Division of Manuscripts at Griffith University (Brisbane) and to Pat Laughlin in particular for funding, and others were supporting, this project.

The information presented here would have been impossible to obtain without the constant support of George Ellis, Territorial Archivist of the Salvation Army in Melbourne, who supplied film data from his files over a period of six years. His *Evered Manus* of the Salvation Army in Adelaide also provided his constant support.

Chris Jewery (Wellington, New Zealand) provided access to the Salvation Army's New Zealand data, essential to the investigation of this Australian enterprise. This article owes a great deal to his final half-hour phone call.

Rae Barryman and Meg Latham of the National Film & Sound Archive gave the project an initial push with the support of their documentation.

Notes

- 1 War-Cry (Melbourne), 30 April 1891, p. 3.
- 2 They presented, for instance, Baldwin Spencer's *Assigned Area*.
- 3 Information from George Ellis, Salvation Army Archives, Melbourne.
- 4 *Ibid.*
- 5 *Ibid.*
- 6 William Booth, *A Captain England and the Way Out*, Salvation Army, London, 1890.
- 7 Information from George Ellis, Salvation Army Archives, Melbourne.
- 8 See ref. 6, p. 243.
- 9 *Self-Salvation* (Melbourne), 1 June 1893, pp. 348-51, War-Cry (Melbourne), 12 September 1893, p. 14.
- 10 Information from Perry's self-record card, held by Salvation Army Archives, Melbourne. Curiously, the *Australian Dictionary of Biography* gives 1893 as the birth date.
- 11 *Self-Salvation* (Melbourne), 1 September 1894, p. 298. 5, "A Lighthouse's Experience".
- 12 *Ibid.*, p. 299.
- 13 War-Cry (Melbourne), 7 February 1895, p. 5, *Self-Salvation*, 1 September 1894, p. 299.
- 14 *Self-Salvation*, 1 September 1894, p. 294.
- 15 *Ibid.*, also War-Cry (Melbourne), 7 February 1895, p. 5.
- 16 War-Cry (Melbourne), 7 February 1895, p. 5, also Perry's self-record card, Salvation Army Archives, Melbourne.
- 17 See ref. 14.
- 18 *Ibid.*
- 19 *Ibid.*
- 20 War-Cry (Melbourne), 25 December 1895, p. 8, 14 January 1896, p. 9.
- 21 J. Perry, self-record card, Salvation Army Archives, Melbourne.
- 22 *Self-Salvation*, 1 June 1892, pp. 102-103; War-Cry (Brisbane), 7 October 1893, p. 3.
- 23 *Queen of Murray Advertiser* (Bridgewater, Victoria), 7 November 1894, references Perry's slide set of "Life on the Coolgardie Goldfields".
- 24 Colin Gordon, *My Coolgardie Water*, Rio Press Books, London, 1938, p. 10.
- 25 Dr. Long (son), *Dr. Ferguson, Hampd, Memoirs*, 1897, pp. 127-53.
- 26 See ref. 24, p. 22.
- 27 See ref. 24, p. 86, *Self-Salvation*, 1 September 1894, p. 293.
- 28 *Self-Salvation*, 1 September 1894, p. 281, War-Cry (London), 20 December 1895, p. 18.
- 29 J. Perry, self-record card, Salvation Army Archives, Melbourne.
- 30 *Ibid.*
- 31 *Self-Salvation*, 1 September 1894, p. 293.
- 32 War-Cry (New Zealand), 11 January 1896 "The Lighthouse Crews".
- 33 War-Cry (New Zealand), 9 May 1896 "Disasterous Fire at Marston".
- 34 War-Cry (Melbourne), 25 July 1894, p. 3, "Lighthouse in Sydney".
- 35 *Argus* (Melbourne), 14 March 1898 "Amateurism - The Kalamitops".
- 36 War-Cry (Melbourne), 18 August 1900, p. 5.
- 37 *The Victory*, September 1901, p. 440 "Kalamitops and Salvation".
- 38 *Colleges Weekly and News Adams, Australia-Chinese, Argus & Melbourne*, with Curwen Press, Sydney, 1913, p. 11.

- 39 War-Cry (Melbourne), 28 November 1894, p. 4, "The Lighthouse in the North" reports on Perry's lecture at New South Wales since July 1894.
- 40 *Australian Photographic Review*, 20 February 1895, p. 48 "Novelism and Invention".
- 41 *The Sydney Australian*, 20 March 1897, p. 28.
- 42 War-Cry (Melbourne), 20 February 1897, p. 4.
- 43 War-Cry (Melbourne), 21 August 1897, p. 4.
- 44 *Australian Photographic Review*, 23 July 1897.
- 45 War-Cry (Melbourne), 27 March 1897, p. 7 "The Cinematograph - The Commander Fisher's Obit".
- 46 *Ibid.*
- 47 *The Officer* (London), March 1897, p. 52; War-Cry (London), 24 December 1898, p. 5, and E. Hagen Cox, *the War Times*, Salvationist Publishing and Supplies, London, 1948, pp. 67-71. The slide of Hagen's surviving film was featured on the High Fidelity documentary *God's Soldier* (1971). It shows a Salvation Army open-air meeting in Whitechapel Road, London, June 1900.
- 48 War-Cry (Melbourne), 19 May 1900, p. 8, 7 July 1900, p. 8, 4 April 1901, p. 4, 18 May 1902, p. 4.
- 49 *Good News*, November 1910, pp. 10-12, "The Salvation Army - A Modern Pioneer".
- 50 War-Cry (Melbourne), 23 June 1904, p. 7.
- 51 Film clearly Perry at the London International Salvation Army Congress of 1904 was featured under High Fidelity documentary *God's Soldier* (1971).
- 52 War-Cry (Melbourne), 27 March 1897, p. 5, 1 May 1897, p. 1.
- 53 *The Victory* (Melbourne), June 1897, p. 134.
- 54 *Ibid.*, July 1897, p. 277.
- 55 War-Cry (Melbourne), 21 August 1897, p. 8.
- 56 *Ibid.*, 1 October 1897, p. 4.
- 57 War-Cry (Brisbane), 15 January 1898, p. 7 "National Menor".
- 58 War-Cry (Melbourne) 19 February 1898, p. 5, *The Victory*, February 1898, p. 75.
- 59 War-Cry (Melbourne) 19 February 1898, p. 3.
- 60 *The Victory*, August 1898, pp. 308-309, "The Triple Alliance".
- 61 *Australian Photographic Review*, 21 January 1899, p. 3.
- 62 War-Cry (Melbourne), 14 April 1894, pp. 5, 8; Herbert Booth's Typewriter "First", in London Melancthon, 1893 "Lighthouse Cape".
- 63 Herbert Booth's Typewriter "Reel", 1894, in London Melancthon's *Held by Salvation Army Archives*, Melbourne.
- 64 *Ibid.*
- 65 Her letter was called "In the Name of the Great One", War-Cry, 24 June 1899, p. 3.
- 66 John Baran, *The Epiphany of the Cross in England*, David & Charles, Newton Abbot, England, 1974, p. 81 et seq.
- 67 The Warwick machine appears to have been purchased with profits from first film of *The Acquisition of the Australian Commonwealth* (January 1901). The earliest version of the "1900 Anglo-American (Warwick) Montage" is given in War-Cry (Melbourne), 13 July 1901, p. 4, "Lighthouse Up To Date".
- 68 War-Cry (Brisbane), 25 January 1894, p. 4.
- 69 War-Cry (Melbourne) 14 April 1894, p. 4, *Argus* (Melbourne) 29 March 1894.
- 70 War-Cry (Melbourne), 23 July 1894, p. 7 "Sydney's Social Triumph".
- 71 *Queensland Times* (speech), 20 October 1899 "Social Salvation".
- 72 Herbert Booth, *The Marvel Underworld* (quarantined), Salvation Army, Melbourne, 1900. Copy held by Salvation Army Archives, Melbourne.
- 73 See ref. 24, p. 32.
- 74 Jacob & Paul, *How the Other Half Lives*, Dover Books, New York, 1971.
- 75 *The Victory* (Melbourne), August 1898, pp. 300-304, "The Triple Alliance".
- 76 *Australian Photographic Review*, 21 January 1899, p. 2, mentions "next issue".
- 77 *The Victory*, February 1900, p. 75.
- 78 *Australian Photographic Review*, 23 January 1900, pp. 29-30.
- 79 *Australian Photographic Review*, 23 January 1901, p. 25, gives the first level of film, *Acquisition of the Australian Commonwealth*, comprising about 2,000 frames 12.5 mm of film. It was removed and released on the NFSA reels *Production Film* (1971). The subsequent coverage of the Royal Visit in New Zealand occupied 3,500 feet of film, almost an hour at the slow projection speed of June 1901.
- 80 *Australian Photographic Review*, 25 January 1899, pp. 3-3.
- 81 *Geelong Advertiser*, 13 October 1898, references "a dozen" films of Booth's lecture, *Warrior Way*, 10 October 1894, p. 3, *Advertiser* 12 films, *Advertiser Citizen*, 1 July 1899, references 12 films.

Southern Star Film Sales will be the interim sales agent for Angel Baby and RFP is the Australian distributor.

The other film titles on the Fourth Film Fund are *Country Girl* and *Spicy 4 Place*.

New Director for FFC

The former Minister for Arts and Administrative Services, Bob McLellan, announced in November 1982 the appointment of Roger Sampson as a director on the Board of the Australian Film Finance Corporation (FFC).

Sampson is currently a board member of Film Victoria and has served for more years on the National Council of the Australian Writers' Guild. McLellan said: "Mr Sampson will bring a great deal of talent and experience as a successful film and television entrepreneur to the FFC."

The Minister also paid tribute to the outgoing director, Alan Greenall, a well known personal and industry mentor. McLellan: "Mr Greenall's breadth of experience has been great fuel to the FFC board over the last three years."

The Minister also mentioned the resignation of Dr Barry Schoff and Dr Thomas as directors and Dr Preston Edgar as deputy chair of the FFC board. McLellan: "The resignation of Dr Edgar, Dr Thomas and Dr Schoff will ensure the continuation of a strong and professional relationship between the FFC and the local film industry."

All appointments are for a period of two years.

Producer revenue entitlements

John Morris announced that the FFC has introduced a scheme of revenue entitlements for job decrees starting with all projects approved in the current fiscal year.

Morris said that, after consultation with SPAA (Screen Producers Association of Australia) and ASFA (Australian Screen Finance Association), the FFC board approved a scheme at its meeting on 17 November 1982.

Under the scheme, a producer will be entitled to a 10% share of all monies which the FFC would otherwise be entitled to pay recognised by the FFC of a percentage of its investment in the filmed project. This percentage will differ depending on the production category. For feature films, the threshold will be when the FFC has recovered 50% of its investment; for television drama (adult and series, children's new series and tele-feature), 40%; and for documentaries, 30%.

Morris said that the other features of the scheme will be:

1. **Accruals from**
The revenue entitlement will be distributed on an accrual basis, spreading the producer's profit share in all projects. Accordingly, once the total budget of a project has been recognised and prior to the producer starting to realise profits, the revenue entitlement will need to be repaid to the FFC.
2. **The revenue entitlements will not apply to Film Fund projects** in addition, where the FFC effectively "discounts" a project, that project will be ignored for the purposes of calculating accruals to the FFC. Investment managers will

clarity with producers when considering "discounting" before projects are submitted to the board for financing approval.

Morris also advised that the scheme will apply for the next three years so that an effective review of its operation can be undertaken. His explanation for the purpose of the scheme was related to commercial success and also noted that his proposal, in principle, had received general consensus endorsement from the industry.

No 1984 Film Fund

John Morris announced on 1 February 1983 that the FFC would not have a Film Fund in 1984. He stated that the Board of the FFC decided to fund the Film Fund through the FFC financially adopted guidelines which have confirmed funding flexibility for lower budgeted feature films of \$5.5 million and less. The Board also took into account the considerable number of features classified by first and second time directors. The FFC has been able to support through its regular financing process during the past twelve months. It expects this position to continue.

The FFC will continue to monitor the financing of projects in the medium to low-budget area this year. At the same time, the FFC will consult with the industry and the development agencies on their suggestions for the funding of high-risk, low budget feature films.

Producer Support and Script Development Programmes unveiled

In recognition of the critical role played by writers and producers in Australia's fledgling film industry, the federal government has provided an extra \$5.5 million under its Quarterly Australian loan line to the Australian Film Commission for producer support and script development programmes.

The former Minister for Arts and Administrative Services, Bob McLellan, introduced details of the first two support programmes.

The Producer Assistance Scheme will support and encourage established film producers in a way which gives them greater credibility and enhanced flexibility in the development process in the first year of the scheme. \$25,000 loans will be provided to the producers with successful track records in feature film (either television drama).

The Producers Overhead and Expense Support Scheme will target those screen producers who have responsibility for taking the industry into the next century. Assistance with overhead costs will be provided to get young producers the security of their office and help towards enabling them to concentrate on creative working hours.

The Script and Story Editing Employment Incentive Scheme will assist in the professional development of script and story editors by providing allowances for up-and-coming editors with established producers and production houses. A stronger base of script and story editors will deliver benefits to both the projects and the writers

producers and directors with whom they work.

Ministers with considerable direct works often find informational systems operate at the expense of a strong, ongoing dialogue with producers and directors from which to develop their next projects.

McLellan said that further strategies are currently being developed to ensure the government's additional funding is used in the most effective manner possible. "The result will be better film and television output - and more of them - as predicted and better supported by development projects and writers will ensure that support they require to bring their scripts to fruition."

Five hundred thousand dollars will be available for the financial year and an additional \$1 million each year for the next three years.

Revived Ealing Studios

Bob Deane and Teresa Lambert of News (Story) write

The British film industry is edging around the corner of one of its best loved production houses, Ealing Studios, which in its heyday was a flagship of the industry producing some of the world's best loved movies such as *A Run for Your Money* (1940), *Animal House and Company* (1940), *Passport to France* (1944) and *Whisky Galore* (1946).

The BSCW (British Screenwriting and Screenplay Society) recently bought the site at the studio from the BBC, which had used it for thirty years for production television programmes. BSCW pledged to welcome its new studio and to:

"The new Ealing Studio Productions is getting started with the aim of producing an feature film per year. Alan Latham, the Managing Director of the new company, said: "We're taking a complete range of films, we're looking about films from documentary drama through to major films but the main goal is quality films."

The writers have the support of the industry and such actors as Sir John Gielgud and Michael, whom says Latham, "is the location and why want to work at Ealing Studios?" Another benefactor is Daniel Day-Lewis, the grandson of the Minnelli who was the executive in-charge of all productions at Ealing Studios throughout the 1950s and 60s. The British Film Commission is also helping the new studio.

The rest of the new studio is not to try and replicate its Ealing era. Latham

"What we have to do is try and ensure that what this new day is in the best tradition of Ealing Studios. Ealing Studios is in the heart of a lot of people."

"We need to be aware of our responsibility to the history of Ealing Studios, but we cannot rely on past glories for our future success. What we have to aim for is quality."

Malcolm (Gordon) is a talk of a British Academy Film and Theatre Awards (BAFTA) upturning again effectively a local Ealing studio, in mind, was an inspiration to him in his filmmaking.

Latham is looking to the future with optimism.

It was the best deal support we have received from the industry, from the public and from the local community, when there is a great desire and love of the studio and a desire to see it be resurrected. We must try and see that support to recreate its success.

[illegible]

Current title:
*Paradise in the
 Speed of a Motor
 Vehicle*
Thriller
Script stock:
Unsold
Development:
*Walter Book
 Deal*
Connections:

Agents/Managers:
*Don Swenson
 Brooklyn
 Productions*
Producers:
*Rob Goldwasser
 Ken Mandel
 North Lerner
 Phyllis Opat*
Executive Producers:
*Tim Schemm
 Family Business
 Joe McElroy*
Other Credits:
*John Barry (TV)
 Howard Zinn
 George Lucas
 Charles Newman
 Lyn Ruddy*

Script/production:
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DOCUMENTARIES

BOYS AND GIRLS

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Technic

COMPILED BY FRED HARDEN

with the assistance of David A. Brown

The Last Twenty Years

Catalogue Motion picture technologies and how we

The structure and content of any mechanically-dependent art, such as filmmaking, is changed by the equipment and filmstocks that are available at the time.

In 1984, at the time of the 10th Anniversary issue, the first discussions were taking place in film theory on the importance of the "apparatus" in our understanding of film technique. Ten years later, there is no major study that I can find on how the developments in technology have changed Australian filmmaking. It also surprised me that no film historian had been interested in how our isolation from the U.S. and British industries in the early years of Australian cinema had forced us to re-invent many of the techniques and develop our own equipment, based on what we saw in the overseas film product.

Working through the past twenty years issues of *Cinema Papers*, you realise what a unique rôle *Cinema Papers* has played. Since 1974, this magazine has documented our coming of age in a world cinema, changing itself as it did so. In those early years, the interviews often displayed the interviewers' lack of knowledge of feature film techniques. Yet reading them today, there is a sense of excitement in learning our craft, as the magazine became part of a growing industry.

Cinema Papers is now a mature and unique voice that

can provide context on many levels, something we've taken for granted. It's only on re-reading that the gradual development becomes obvious. The early content came exclusively from interviews that were about the mechanics of film production, the creation of images and sound, and of doing deals to get the films made. Towards the end of the first ten years, the questions asked in interviews

changed to content, style and, most obviously, the business of filmmaking. With this change, there was the inevitable loss of the enthusiasm that was displayed while the editors were learning their craft.

In the period from 1984 to today, the issues were our growing awareness of technique, of film theory, of how our filmmakers fit into the world. Technically, it was one of keeping up with evolving technologies, especially the impact of video and computers. The changes that have been reported in the past five years have

had more impact than the previous fifteen, but, because the process is still underway, it is harder to see the individual changes.

If there is an emphasis on those earlier years, and the anecdotal approach has trivialized the importance of any one person's contribution to Australian film history, then accept my apologies. You can dial up the whole experience as my nostalgia for the kind of conversations that are hidden in those yellowing stacks of back issues. F.H.



being finished at late-evening middaytime and also being brought to the country immediately. They, in other words, it seemed that the start of an American style in feature-film production (the film made) we sometimes, without argument, assumed into the best) coincided with the use of this model American of cameras (the Panavision reflex 35mm). The Panavision provided an alternative to the only other light weight 35mm sync camera that was available the April 30, 64.

The use of the Panavision seemed to can from that liberty we were making. Serious Panavision and the number of photos the magazine of the camera on the set as to those to place it, even if the camera did do everything else, as in the advertisement (Fig. 3).

The camera and equipment model were that that, however, as an interview from the last issue with Peter Weller and the little things on location with the The Great One. Also Peter tells (Fig. 4).

The option for the sound was now linked. The choice of the Aurlit with a long duct, as the One 60 today seems unfortunately coincidental. In July 1974, it was just part of the problems that Peter Weller faced when he was using equipment for the filming of Richard Franklin's The Five Story at the time.

The choice of anamorphic widescreen for most as a way to again proving that this was Service Filmmaking brought with it not just the problems of composition as Peter Weller mentioned, but also the differences in the quality

PETER: Oh, at least me a long time ago. I'll tell you, I think I wouldn't say that I've got it now. After all those years of 16 mm, this was a tremendous shock but I'm signing to learn a lot about it. The terrible thing about it was that I've always loved wide shots and I like details, particularly with human. The wide shot always works so well for that sort of guy. Once you start talking about you can often see the pole, looking at the audience is just slightly. It all becomes anamorphic. Panavision is just like your eyeglasses, it's just like you're placed at the side of your head. That's the wider angle lens anyway. So you can have somebody over in the corner there doing something funny and your don't actually come on over here and you can look between the two of them. It's so exciting.



The single unit, Colorfilm, that came to revolutionize film.

Colorfilm

THE COMPLETE SYSTEM (See Fig. 5)

and use of the lenses and equipment. There were many who preferred the 1.335 lens dropped frame.

We had a whole new terminology to learn along with the new equipment and on the whole we accepted or adapted the American and British terms.

The experience of shooting in color was still new in 1973 when Tim Conway was shoot-

ing John Dugan's *Delirious*. Jack Clancy reported on the film during production (Fig. 6). In Peter's interview after the release of *The Chain of Affection*, Blackmore mentions some of the problems with anamorphic lenses and some new lights that people were talking about called HMI's (Fig. 6).

Gillian Armstrong made the transition from 16mm to 35mm on *My Brilliant Career*, interviewed in March/April 1979, she was asked if she found it difficult (Fig. 7).

What sort of lights do you prefer for interior set-ups?

I like to use big lights, banded whenever possible. I avoid direct light, at least for the first time. I was forced to use it just to get an aperture sufficient to solve a depth of field problem.

We started out with the hope of using new HMI lights but then were problems getting them together in time. We had already looked out of anamorphic, so we ended up using a mix of mini-brutal.

How did you find working on 35mm for the first time?

No problem, except I am now spent and reduced by the 35mm screen and was find I had gone back to 16mm again.

My greatest problem was working with fixed lenses for the first time. I am extremely particular about framing, and as 16 mm you can just zoom in and out to get the framing you want. With fixed lenses, however, you have to be much more specific. So, in the beginning, there was a lot of lens changes, and getting off tripod backwards and forwards to get the shot I wanted. But I soon learn.



PANAVISION

The device to use Panavision was made after long debates. It was not just to use an already existing device, but the device had to be something that was not already in use. It had to be something that was not already in use. It had to be something that was not already in use.

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FILM STOCKS.

There was a long love-hate relationship with Eastman Kodak apparent in the magazine. The stocks were undoubtedly the best available and although it now appears almost unresolvable, the lack of any competition to force improvement in technical development, at least at price



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CINEMA PAPERS: Did you start with 35mm photography?

WATSON: No, we started off with 10 years exclusively and didn't start our 13 years till 1981.

CINEMA PAPERS: Has the use of 35mm increased over the past 10 years?

WATSON: No, I think it's on the decrease. As middle-class incomes rise, the need to keep costs down becomes more important. 35mm will fall off except for theatrical feature release. At the same time there's a tendency to use 16mm original and a 35mm filmless release print.

CINEMA PAPERS: Do you rent movie tickets in 16mm and Super 16mm blow-ups?

WATSON: Yes, I think there's a future in it. Enclomene are the only limitation, but I'm sure they'll come up to something.

was resented widely. In 1938, there was a lot of other choices and for whatever reasons, the supply and delay by Kodak in supplying was slowly increased at times arbitrary. The choice and availability of film stock was to further limit the ongoing development in many of the early color views with the director of photography.

Wesley Martin asked VPI, a Peter Weiss in January 1994 about a stock change that had taken place in the U.S. through 12 months before, and if the inclusion of the 1994 IPO.

For the first release at this time, we had almost exactly fifteen original spots in 7200 (Ektachrome). It was slow and soft in contrast and printed well into RGB and yes, Kodak did process the original. The television stations were a big market for fifteen original spots, and the short peppy spots turned around twice were attractive to many other stations as well. There were considerable equipment requests when the obvious increase in quality forced the change to shooting negative with a colorhead.

CHEMIA PAPERS: What did you
do about a cell?

APRIL 5TH DANCE We shot an over-the-shoulder scene from Persepolis that we got through. Kops was a bit worried about it, it's a bit gray and the characters's are really good.

There were alternative stops around Los Angeles, some of which have given the entire film a unique quality as reported when Host King was shooting *Yellow Submarine* in the Marshall's Car Wash.

The only other major supplier of seeds was Agria-Gesam, the introduction of Fuji seeds by Henman was a relatively late addition, first advertisement (February-March 1980 issue). By virtue of this, it took a long time for Fuji to gain a share in the market.

In the first issue, AGFA had a full-colour back page ad that was to become black and white in subsequent issues. Restricted to no advertisements printed in the first issue, but several content and format related

Designed as a film-related product, The Outback Lager will be made to resemble a G.U.B. Green Lager and, until July 1999, for 35¢ per can.

[illegible]

The advertising of the different stocks then began to follow formulae. I don't know if using the chemistry of this language is a sophisticated advertising device any producer is wise and astute enough to exploit, but the Koodos ads were the only column paper in *Western Plains* to demand new jeans and they became an integral part of everyday life. That they were advertisements for Koodos stock was obvious. But because of the public's lack of the quality of the production they chose they certainly earned the respect of improving the image of Koodos in Australia.

The aptly named *Spiketail* is a somewhat selecter who chooses only the best pair. The top of the bill (bill) featured one particular element was with Russell Boyd (Fig. 10). Talking about Point of Hanging Head, the most noticeable element located in that area. Boyd

mentioned the changes in the stock in her productive life.

The ROSSER series was one of the first wide number of developments from Australia's oil manufacturers. Rosser Wiggins was first to develop T242 B Monogram for Indonesian market. Rosser Copping looked about Rosser Fraser and the first long series that were possible with the new Super Speed engine with 8247. Geoff Burton is the first of the series of Rosser. Ray Ian Barker on the way proceeding to give more speed to Rossers on The Coast of Japan. Elizabeth Penn, Malaysia, the new series.

TABLE 1



Small World
Director of
Photography
on 'Panic'
at Hanging
Rock
tells about
Shade's film

Black & white When the color of a person's skin is dark, it is called black or black skin. Black skin is the darkest shade of brown.



was shooting 7847 an expensive disassembled he talked about Mappett's *Don Quixote* (Don Quixote was said to take his bed about 534 kilometers of his mostly Eastern Color Negro love. Keith Mappett said that required toughness in his blacker High-Country and later accuracy in reproducing the Australian landscape. It appears in *The Man from Snowy River* (Oldman Film also needed accurate conditions for his man: <http://www.mappett.com>)

Then, maybe running out of Cinemascope, who would design the products for more than 100 different countries, the screeners use

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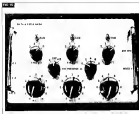
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project should be supported in
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environment. Working with top
editors and producers of drama,
documentaries and features,
Frameworks' Stephen Smith has
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was reluctant of the movement to recording music tracks in a recording studio environment. It happened with friends and music recording first the computer had arrived.

SPECIAL EFFECTS

There were many classic early Hollywood special effects techniques that we had to rediscover techniques that in our earlier years we would have been able to do as well as anyone. In the first issue, there was an interview with Ken Hall where he listed a host early special effects.

It was in the three years before the revolution in special effects that was brought about by George Lucas. After *Star Wars* it was 1982 before the use of computer-controlled animation stands and animation controlled cameras for model work had been used extensively here.

Whether it was the type of models we were making (parted of landscape) or just the use of producers in doing optical effects here, it meant that we became highly proficient at physical effects.

Professionals only argue a two things on the Bolex H16 EBM.



In the October 1977 issue with one of the best "Production Report" is to ever appear in the magazine on the total special effects of *The Last Mission*. (The story was compiled by Bob Murray on the work at Atlanta Piquin and Bob Rottler.) In the June/July 1978 issue, we talked talked about optics in for Chris Lanyon +OX and the work of Larry Wyner.

Conrad Rothman was brought out from America to do the special effects for *Parlot* (also staged in Melbourne). The effects were documented in full in the April/June 1979 issue. They include an air monitor, breakaway glass and the early use of Bosch for the reflective redator-in-the-belt sequence. As in many of the later technical descriptions, the familiarity with the techniques made the descriptions quite polished.

CAMERA MOUNTS

In 1977 two unique camera mounts were advertised first the Tyler in the July issue, and then in October the Steadman (Page 17 18).

FIGURE 1: EARLY ON THE CHINESE SET THE FIRST MOUNTED BY THE TONY TWO CLAMORERS FOR THE JUNE 1978 ISSUE



VIDEO

The Kodak colour insert ad in the Nov/Dec 79 issue used in what must have appeared as the start of many years of research about video. "Of the two alternatives the better way for on the spot, fast of the moment, unique static events is the film way." It took ten years for the change from film to video for TV news, but the change was to be complete.

When the replacement attempt was made on *Notable People*, there were NO film cameras covering the event. Issues in the newspapers and especially the news magazines that just on the steep peak of action scenes still came pictures. The video electronic bow-up looked like the *Japanese Super 8* footage at JPK a transmission. But oh they were immediate, obtained by satellite, converted from NTSC and on our screen within hours.

The first ad for video equipment in *OPW* was for the Alan Perkin VTR, a 1/2 inch (3mm wide) reel-to-reel system, and, at the time of the introduction of the 3M inch Sony U units for men to look to be the future system for home and semi professional use. The 1/2 inch format provided more space, but were supplanted by the convenience of cassette-taping systems. It was not until 1983 that there was an agreed standard for 1/4 inch or 3mm video. July/Aug 79 (Fig. 18).

On the inside back page of that issue was a detailed piece of early 1980s typographic arrangement. *Collier* was able to get my video and we worked for the first time the optical letter CMS. This was the first really efficient way to make videotape. *AW* in Melbourne installed the first PAL video made. It took some time to convince film editors that this was an alternative and there, accurate way of editing videotape.

From my experience as an agency commercial producer at the time, it was revolutionary. It allowed the creative team from the agency to preview effects such as dissolves and other film optical techniques instantly, without the waste of making for laboratories turn around. The saving in time has changed commercial production dramatically. Australian scripted video production much faster than they did in the 60s and 70s. From commercials to public work the focus on tape became quickly accepted.

Tyler 35mm Vibrationless Midplate Mount

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Highspeed...
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Five complete units, your anywhere,
from everywhere!

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For over 10 years Steadicam has been the world's most successful motion picture camera mounting system. It has been used in over 100 Academy Award winning films. It is the only system that can be used in any environment.



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There was no press excitement by the film editors at the way their intimate knowledge of the laboratory had been exploited, but there were now few commercials completed on tape that do not have the agency representatives at the tape edit session. It was the new concept to video digital effects that made some good and good production by a computer. "Could you move that super down a bit, make it smaller and color it right with a digital studio and show me what it looks like coming out of the back logs with perspective?" etc.

It was the growing sophistication of equipment leading to the steep cost of videotape facilities that forced the growth of off-line systems that allowed producers and editors to edit material using visual time code, then edit the management techniques such as locally developed Whetstone, New Avid and Lightworks nonlinear systems have almost completely taken over the cassette based systems, clearly making them into available for creative decisions

but effectively slowing down the market.

The introduction of on-board tape saw the start of a number of small yet broadcast quality production companies and video editing facilities. The two inch machines have become the standard in an evolving technology. The results currently being obtained from half inch broadcast equipment, such as the Sony DCR Betacam and the new digital format for Betacam, D5 and D6 are another leap for video. Component Hi-Fi and Hi-D systems are delivering the professional high quality low cost lightweight, almost broadcast standard camcorders.

Articles on two different faces of television appeared in the December/January 1989-90 issue, as Cinema Papers did to involve broadcast television in the magazine. There was an article on the production of the Don Lane Show and a report from Brian Walsh (an important figure in the growth of Melbourne's Open Channel) on the growth in community television in America. The opening paragraph of his article

are significant in the thinking and development that are shaping television today.

EDITING

Lee Lumbard was cutting Chris Lofgren's *O2* in early 1989 and updated out a 60-40 page time in editing features. (Fig. 20)

The preference for multi-bed editing taken did not mean that the television scene suddenly abandoned many feature productions where to be cut on a multi-bed table, and they still have years. It was the speed and convenience of video of low systems that was to change the balance of the film and video markets.

ANIMATION

David Denner's Sydney animation company, Film Graphics, was a consistent advertiser in the magazine.

The acquisition of Film Graphics, which graphics work years later (November/December 1991) showed the company's ability to adapt to the demands and possibilities of the new technology.

TELEVISION INTERFACE

In the January/February 1991 issue there was the first part (of two) of an article that was "a technical review" prepared by Robert (Robert Pictures) Devising in association with Cinema Papers, called "The Film and Television Interface". It is not sure who was responsible for the text but it must have been Cinema Papers who applied the name options and supplied the photographs (one of a new form in prior that was printed up in the issue).

The New Products section of that issue included a photo review on the Motion Picture Film 35 Telecine. This was the first of the interviews to use a multiple CDG (Cinema Group) format that would be taken into a digital frame store. Because these single line devices did not allow the use of gain and zoom and optical enlargement, the industry leader has become the Rank Gribble USA, using

Shoot, direct and star in your own colour TV show



AKAI has a new colour TV show that you can shoot, direct and star in. It's called 'AKAI TV Show' and it's the only one of its kind. You can shoot it on a video camera, edit it on a video editor, and then shoot it on a video camera again. It's a complete system that lets you create your own TV show from start to finish. You can choose from a variety of backgrounds, sets, and props. You can even hire a professional director to help you. It's a great way to get into the TV business without the big costs of a studio. Contact AKAI today for more information.

AKAI
Telecommunications

Does that mean you prefer to work on a flatbed?

Yes. Movieclips in their upright form are antiquated pieces of equipment, which, personally, I find should be done away with.

Was it then a question of cost or limited availability?

Both. It is very hard to hire anything other than a Movieclip in Australia. Movieclips are quicker and much more sophisticated, though with an assistant, Movieclips can be very quick. We probably couldn't have cut the way quicker on a Movieclip, but we wouldn't have had so many broken sprockets and scratched frames.

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optical and digital signal processing.

Apparently it was attempted to resolve the different demands of seeing the film and to select sides (and to explore the growing video advertising) the one big experiment at Decca was this: (Fig. 27) Inevitably a late replacement in the April 1986 issue it unfortunately reflected some of the tape or video equipment side that would be coming the magazine a financial proposition and seemed to be looking at a different relationship altogether from Decca Papers. The new products section in Decca had been an High Definition TV, the Italy Movie electronic recording still camera and one place name is reminder.

The use of video-cassette view breakers in the production made the development of rigs such as the Laura Case possible. The first Australian use of the Lorne was by Ian Baker in Melbourne for a videotape car commercial



and was recorded in July-August 1986. (Fig. 28)

The use of state computers built into film equipment was increasing and film appeared in an ad in the September-October 1987 issue suggesting that their use would soon be wider.

There was an interview with David Richardson at the time of the introduction of the Remco Prox played on his to Australia. Prox's production was seen as the ideal way to avoid the complexity of blue-screening but apart from a few commercials, some overseas series work and some short work in movies like *The Return of Captain Jack* (intended a test given way to film trial for digital post production). There was also examination of the introduction of digital sound for feature and producing material for the Australian video club. In the last issue before the temporary pause in publication there was a history of 3-D and a report on the system being used for Alex Hall's animated features, *Adri Cadeaux* (Fig. 29).

conferences I attended there were new video splits, and modified camera doors. The adoption was slow because the bulk of the equipment was film, it was hard for the rental companies to keep up with the pace of introduction of new higher quality video tubes. Whether GDD chips. As long as a few contrast-flickering video head were accepted there was no pressure to update. It seemed right to suggest that to test the DDPs to have control over the only quality-acceptable image on set, the variable. In some of the interviews this was stated openly but again the impact of television commercials production (essential high-quality colour film) rather than low and replay. If people were shooting video it was stated that the DDPs or similar monitor was going to give the director, producer and clients an accurate representation of the footage. That a often introduced through by committee and new protocols gradually became later immediately to film shoots. Today the demand is for film cameras to provide a high quality video split and the future will see a digital and stored for film from off line rolling. Video proved a pain for the computer



VIDEO SPLITS

The impact of video on the process of making features was covered only obliquely in CP. At each of the

ANALOGUE VIDEO RECORDING THE USE OF VIDEO RECORDING EQUIPMENT IN THE LAST TWENTY YEARS AND THE USE OF VIDEO RECORDING EQUIPMENT IN THE LAST TWENTY YEARS AND THE USE OF VIDEO RECORDING EQUIPMENT IN THE LAST TWENTY YEARS





COMPUTERS IN FILM

The coverage of the computer's impact on film and video production is really the story of the last two years of "Technicalities." Small man icons at each of the SMPTE trade shows I attended became a local "Minsky by Microchip" was the headline for stories of issues looking at the impact of the computer. (Page 34-35) At first it was in scriptwriting, the wordprocessor was a natural with an disk storage that made the process of script alterations and revisions easier. Budgeting and accounting embraced the spreadsheet and the word processor attempts at post-production and everything. The search for one personal-use-all software was covered in the May 1985 issue. Starting from the script which was already in the computer it seemed a natural step to be able to do a breakdown, then scheduling and integrate these into the budget and accounting.

In such a small niche market it proved impossible to market and support the products and the Mac as IBM platform standards frustrated the market further. As people became more computer literate they managed to use the growing sophistication of individual software packages rather than looking for one solution. The commercial companies that were producing goods daily are the only groups who seemed eager for budget packages.

As the use of computers became commonplace, we covered computer mouse contraptions for special effects use (the image effects ad shown was placed at the peak of their company work on the last Australian effects film *The Firm Guardians*) and in control of animation stands. Accurately and consistently repeatable results were a natural application and David Gurnett's *Film Display* ruled when it came to their Motion-Graphix work for commercials. (p.

style that began with the U.S. serial Bob Apol for 2-UP), and was covered in the Nov/Dec 1985 issue (Page 14).

THE PRESENT

In 1982 "Technicalities" took on a New Look (Page 26) Acknowledging the emphasis that video and digital post had taken in the option to cease of my own interests, we decided to concentrate on film. Magazines such as *Video* were doing a good job of covering the video scene and were faster because of their fortnightly publication schedule. The advertisers responded to the change and I adopted a digital attitude in video unless it was part of feature filmmaking. The tension between the tools I

was working with doing my "real" work and an editorial stance with our readers at the end has taken a lot of the fun away for me as editor. This is my last edition as "Technicalities" editor for the 1 year on the task of merging *Australian MultiMedia* magazine. I'm still looking forward to submitting articles to the new editor, but will be concentrating on covering the story of the digital convergence of computers, telecommunications, television, and entertainment. It will also give me time to finish the book on *Computer Case* and I am writing about twenty years of technical change in the industry for the *APC*. It will be a bit like this article but with as much in. Thanks for reading and good night.

Paul Hedden





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AND



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NIHIL OBSTAT NINE

A PANEL OF NINE FILM REVIEWERS HAS RATED A SELECTION OF THE LATEST RELEASES ON A SCALE OF 0 TO 10, THE LATTER BEING THE OPTIMUM RATING (A DASH MEANS NOT RATED). THE CRITICS ARE: BILL COLLINS (NETWORK 10); BART HENSON, STONEY; SANDRA HALL (THE FORGIVEN); PAUL HARRIS ('60', THE AGE; JUNE); IYAN HUTCHINSON (SEVEN NETWORK); HERALD-SUN; STEAN JAMES (THE APPRAISAL ADVERTISER); KEN JILLEY (THE AGE); SCOTT MURRAY; TOM RYAN (THE DUNDY AGE); AND IYAN WILLIAMS (THE AUSTRALIAN).

FILM TITLE Director	MR COLLINS	MR HENSON	MR HARRIS	MR HUTCHINSON	MR JAMES	MR JILLEY	MR MURRAY	MR RYAN	MR WILLIAMS	STONEY
THE AGE OF INNOVENCE Martin Scorsese	9	9	6	10	9	8	5	10	4	8.0
BAVING (R) (PARTIAL) MY CONCERN	8	8	6	9	9	8	-	7	8	7.8
BILLYEYER'S END Ivan Reitman	5	-	-	5	4	2	-	-	1	1.6
BILLI SPONGE Fernando Trujillo	-	-	4	7	-	7	-	6	-	6
BEYOND HILLMAN Penelope Spheeris	5	1	-	3	1	3	-	3	-	1.7
BROOKS BROWNE Lewis Meltzer	-	3	1	-	-	1	1	-	-	1.5
CARLITO'S WNT Brian De Palma	-	7	4	7	-	4	-	7	-	6.2
CRUISE DISTRICT Carl Koser	-	-	3	3	4	3	-	-	-	3
FLICK AND FINE Steve Kloves	-	6	6	6	-	4	-	-	-	5.5
FREE WALT Sandra Warner	-	-	4	3	7	-	7	6	-	6.2
HAYES AND DASH Oliver Stone	7	3	1	4	7	-	-	-	4	5.2
JON LACK CUM Wayne Wang	8	9	-	-	5	-	8	-	-	8.3
MAC John Turturro	-	7	4	6	-	6	-	6	4	5.8
MRS BOWTHER Christopher Columbus	7	7	1	7	9	4	4	8	3	10
MAKES Mike Leigh	-	7	3	6	9	4	-	6	9	7
A PERFECT WOMAN Oliver Hirschfeld	-	7	4	6	7	-	7	7	-	6.3
THE REMAINS OF THE DAY James Ivory	9	-	6	-	-	-	7	-	-	7.3
ROBIN ROOBY: HER IN TROUBLE Mel Brooks	-	1	0	3	3	1	-	-	1	3
SCHINDLER'S LIST Steven Spielberg	9	8	7	10	-	10	9	9	10	9
UNFOLLOWERS Richard Attenborough	9	8	3	8	7	-	-	-	8	7.8
THE SHAPERS Stephen Frears	-	7	7	7	-	6	-	-	-	6.8
THE THREE MISTERS Stephen Herek	1	-	3	4	4	3	-	-	-	1.6
TORRENTS George Pan Cosmatos	6	4	4	6	7	3	-	-	4	4.8
TOUR LES MANS DE MONTE Alex Cosmatos	8	6	4	7	-	3	9	7	8	4.8
TRUE ROMANCE Tony Scott	-	7	1	3	-	1	-	3	-	4.4
WEDDING BANQUET Ang Lee	7	7	8	7	9	7	7	6	7	6.8

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